

KID Vibrations

Free

Winter 2009

O:RME VI

Amiri Baraka

NORML

Jay Reatard

Tops of 2008

KDVS.ORG 90.3 fm DAVIS, CA

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KDVS' normal business hours are Monday through Friday, 9 a.m. to 5 p.m.

We welcome everyone down into our underground haven for station tours or record donation drop-offs, but please call ahead: (530) 752-0728. We also welcome new volunteers all year round!

A Word from the GM...

Quite a lot has changed in the past few months since our last issue. We've seen a historic election for the United States coupled with a steady crumbling of our nation's financial and automotive industries. Our own state's budget impasse and financial crisis have left many scrambling to trim the fat from budgets, and, unfortunately in some cases around the country, our valuable non-commercial media are in the crosshairs.

Such is the case with KTXT 88.1 FM, Texas Tech's student-run radio station with an annual budget of around \$80,000. The Texas Tech Student Media department made the decision to shut down KTXT's broadcast on Dec. 10, citing insufficient income from the station thus far in the school year. The station manager offered to take new approaches, such as an on-air fundraiser asking listeners for donations, but this idea was discouraged by Student Media officials. The decision was made so suddenly that DJs had no warning they had done their final shows, and listeners were greeted suddenly with dead air on 88.1 with no warnings or announcements broadcast. While other listener-supported stations are still going strong (thanks again to everyone who donated to us last April!), I am saddened to see a school so quickly discard such an asset due to a few months of poor fiscal performance. It might not be too late for KTXT; if you value noncommercial radio, please take a few moments to write a letter or e-mail to the directors of Student Media at Texas Tech. For more information, visit ktxt.net, or on Facebook check out the group Save KTXT 88.1 FM. Let's protect alternative media in 2009!

—Ben Johnson
gm@kdvs.org

Endangered Voices Brought to You by KDVS

Although the case could be made that every issue of KDViationS has this theme, we especially tried this quarter to focus the magazine on *endangered voices*. Inside you'll find information on our alt-media compatriates, KDRT and KYDS, and the struggles of living a punk lifestyle in the conservative land of Morocco and maintaining a hip-hop scene in the Sacramento Valley. If the community promises to keep KDVS from ever being endangered, we promise to always let the voices of the community and our student and volunteer staff ring out clearly through the airwaves. Thanks for reading!

—Elisa Hough publicity@kdvs.org

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(LOW) POWER TO THE PEOPLE!

A LOOK ACROSS TOWN AT DAVIS MEDIA ACCESS AND KDRT

BY MANDY DAWN



When I heard that the focus of this issue of KDVIationS was *endangered voices*, I knew that I wanted to raise up one voice in particular, that of Autumn Labbé-Renault, executive director of Davis Media Access, our local *in Davis, by Davis, for Davis* television and radio media source.

Autumn has worked in media for a long time. A former newspaper reporter and editor, and grassroots lobbyist for Planned Parenthood, Autumn was asked to host a public access show on what was then, in 1994, Davis Community Television. She enjoyed volunteering at the station and joined the staff in 1995. Since then, she has done just about every job at Davis Media Access (as it was renamed in 2007), and in 2006 she became the executive director.

In 2003, DMA was granted a broadcast license by the Federal Communications Commission and KDRT 95.7 FM came into being as a low-power community radio station.

Low-Power What?

The FCC limits low-power community radio to 100 watts. This means that if you tune in to KDRT, the signal is strong near the station, audible through most of the city of Davis, but beyond that your radio won't pick up the signal. However, you can hear KDRT anywhere online at kdrt.org.

While KDVS benefits from a strong signal (9,200 watts) to broadcast its freeform music and public affairs programming to as wide an audience as possible, KDRT's focus is the city of Davis, all 9.91 square miles of it. KDRT's programming, in keeping with the FCC's guidelines for low-power stations, is locally produced for local consumption. Though larger, farther-reaching media sources may cover national, international, statewide and regional issues, KDRT is specifically charged with being the media source for our local community.

What Does Community Media Do?

Once, when Autumn was speaking at a public event, a member of the audience asked her what would be lost if we didn't have Davis Media Access. She tells me, "I carry that question with me. Community media makes our town smaller, closer, more intimate. It brings people together."

People come together at DMA to work on television and radio shows, learn technical skills, be involved in their local communities, meet others and provide local media. Through DCTV and KDRT, people in Davis are able to share their ideas and opinions, be heard and learn. Community members play and perform music on the air, interview local leaders and talk about local issues. DCTV has a contract with local schools to broadcast sporting events, concerts and graduations.

"We need to keep showing that Davis Media Access is a place for community building, that it documents community, that it's a place to learn skills." Autumn pauses and adds, "It's a local treasure."

KDRT and KDVS: Independent Stations Working Together

Autumn says that sometimes people ask, "Don't KDVS and KDRT compete?" But they're such different stations. They have in common the opportunity for people from the community to come in and learn media-related skills, but one has a freeform music focus, and the other a focus on local community. There is some overlap, but they complement each other.

"When we started KDRT, we were aided by many people from KDVS. They were so supportive, especially during our encroachment battle. The support of the KDVS community as a whole is amazing."

Encroachment?

Often referred to as the "left end of the dial," radio frequencies 87 to 92 MHz

are reserved for educational, community and non-commercial radio stations like KDVS. So it struck me as odd that, until recently, KDRT was at 101.5 FM. Autumn explained that low-power stations have secondary status compared to commercial stations.

In 2007, 101.5 turned out to be a precarious location on the dial. KDRT found out that a full power commercial station from Gridley, Calif. had filed with the FCC to put up a transmitter between Woodland and Davis. The Gridley station too used the 101.5 frequency and their wattage would have overpowered the KDRT signal, kicking KDRT off the air.

Autumn said it was quite a blow. Though everyone at DMA knew it would be a difficult fight, they were passionate about saving KDRT. She explains, "We had always had the support of our city council, and we gathered the support all our elected officials, including Rep. Mike Thompson. We educated the Davis community through our SOS (Save Our Station) campaign, circulated petitions, gathered signatures and put all that evidence of support in our complaint to the FCC.

"We were the first public access television station in the country to launch a low-power FM station. We are part of a movement toward community media centers — online media too. In 2005, we hosted the Low-Power FM Radio Roundup, a two-day conference held on the UC Davis campus, which drew 90 people from three states who were working to start their own LPFMs. We did that after just one year on the air.

"We told the FCC about our community support, our conference, all of our public affairs programs, about all the people we'd trained. This station is fulfilling the mission LPFMs were established to fulfill.

"The FCC didn't change its rules regarding LPFMs, but after more than a year of lobbying, they adjusted their rules enough that a new frequency was opened for us,

Continued on next page **5**

95.7 FM. As Jeff Shaw [station director for KDRT and DMA staff member] said, 'The Federal Communications Commission found a way to squeeze us in, instead of squeezing us out.' It wasn't easy, but I'm glad we persisted, and ever happier that we were able to stay on the air."

Continuing Challenges

I asked Autumn, now that KDRT has a new signal, 95.7 FM, are there still challenges to remaining on the air?

She explained, "For non-commercial media, funding is always an issue. We have to educate the public as to the value of our programs." In our current tight economic conditions, this is especially true. DCTV receives some funding through the city of Davis' cable franchise agreement, and negotiates its contracts on an annual basis.

That money is needed by many programs this year and DMA is waiting to see what portion it will receive.

KDRT, however, is ineligible for franchise fees, so DMA relies on grants, community partnerships, fundraising and appeals to keep it on the air. KDRT relies heavily on volunteers. The 12-member KDRT steering board is all volunteer, and a tiny percentage of the DMA staff salary is allocated to operating KDRT. Autumn, Jeff and other members of the DMA staff volunteer as well to help keep KDRT going.

Putting the YOU in CommYOUity Radio

I asked Autumn how people reading KD-ViationS could help to make sure KDRT's community media voice stays strong. She said, "Easy: Start a show. Fill out a pro-

gram proposal, give it to our volunteer coordinator, do the training and soon you'll be on the air. Or, listen to the station. Tell us what you like. Come to our community events. Give to our fund drives.

"We have a concert series coming up, a collaboration with the Davis Oddfellows Hall. Come enjoy the shows!

"Remember that community media provides a venue where people can freely express their opinions, without major connections, without the money to buy equipment. Without community media, where would you go to be heard?"

In Davis, you can go to KDRT 95.7 FM to listen and to be heard.

Mandy Dawn plays Pickle on KDVS and is a sometimes-volunteer at KDRT.

SACRAMENTO YOUTH IN THE BROADCAST BOOTH

STUDENTS AT EL CAMINO HIGH SCHOOL MAN THE MICS AT KYDS

BY KRISTIAN DOUGHERTY

Nestled away on the campus of Sacramento's El Camino Fundamental High School is a modest radio station that is truly doing it for kids. KYDS 91.5 FM is an eclectic format station broadcasting since 1979 that is now pushing out 410 watts of quality music for the people of greater Sacramento.

KYDS, along with KDVS, KSSU, KVMR and KDRT, is a local listener-supported radio station. Like their brothers-in-arms, KYDS allows their DJs the utmost in flexibility regarding their programming choices.

This student-run enterprise features high school students who view radio as more than an extracurricular activity that they can put on their college applications. That doesn't mean any student on campus can plug their iPod into the mixing board and send their shuffle list out over the

airwaves. Prospective DJs must complete a basic TV and radio course through their school's vocational studies academy before they can be let loose on the air.

With an operating budget south of a grand, the rather primitive FM signal is occasionally hampered by computer problems and other technical difficulties. The station is addressing these maladies with recent fundraisers that hopefully raised enough money for KYDS to upgrade their aging tower and equipment. The broadcast booth is not always manned by a warm body, so it is essential that their Robo-DJ is able to function properly during the nighttime hours.

When live people do man the booth, listeners will hear a cornucopia of musical choices that cover the spectrum of mainstream and less-than-popular music. The auditory experience can be schizophrenic at times, but is never contrived. Best of all,

it's never boring. Station favorite Chuck Berry will make appearances alongside Bob Marley, The Guess Who and Public Enemy. KYDS also features local music that rarely makes an appearance on the well-healed corporate stations.

In this age of hyper-media conglomeration, it's more important than ever to support stations like KDYS who only exist to serve listeners like you and me. So please, show some support for this station during their next fundraiser. Real music from real people should never be a novel concept.

For more information on KYDS, go to myspace.com/kyds915 or call then studio at (916) 971-7453.

Kristian hosts "Are You Being Served?" every other Monday morning from midnight to 2 a.m.

A LIVELY WINTER WONDERLAND

BY SPORTS DIRECTOR MARVIN DINOZO



Whether it was as the witty, business-as-usual Sports Director Marvin Dinozo or the rapid-firing, free-flowin', chipper Designated Hitter, the 2008 fall quarter showed me that it is possible to enjoy being on the air as two different personas.

Due to an opening in the schedule, I brought my hard-hitting brand of freeform radio to Monday mornings 6 to 8:30 a.m. Under the moniker The Designated Hitter, the show "Another Tequilla Sunrise" was definitely a boost to anyone who wanted to start their week right. In true spirit of freeform, I managed to incorporate a little sports flavor in the show among the eclectic sounds of free jazz, soul, hip-hop and electronica. Slight references to the Aggies performances of the weeks prior allowed for a little more exposure for them and what sports on KDVS is all about. For someone who has spent the majority of the time on the air talking, it was a refresher to be able to sit back, relax and enjoy the tunes as played on KDVS 90.3FM.

On the sports front, the fall quarter was just as memorable. The football season on the air was exceptionally memorable. With Brett Rodriguez joining the KDVS Sports family, each Saturday on the gridiron was entertaining. It was energizing to see Brett become very animated with each play. All of his fist-pumps of triumph, faces-in-the-palm frustration, and other visible emotions may not be seen on the air, but let me tell you that you can definitely sense the passion through the headset. Personally, it was sort of renewing to see the fervor in Brett in the booth because it should remind all of us why we care about sports in the first place.

Along with Matias Godinez multitasking behind the scenes, doing a little bit of sideline reporting near the end, brought a new dimension to the broadcast. The work Jonathan Santiago and Aaron Fischman in the studio cannot go unnoticed either. Their Pregame, Halftime and Post-game Shows keep the spirit of the game alive, and seriously, who can turn a deaf ear to their hilarious observations and quips? While the Aggies season was not as memorable (the second straight losing season, 5-7, after 37 consecutive seasons), there was a nice finish to the UC Davis Northern Colorado game; you can check out the spectacular play and the call at [youtube.com/watch?v=H0q3od9uuR4](https://www.youtube.com/watch?v=H0q3od9uuR4). "Hail Bakari", the experience of bringing you the call of the action is something that I will always remember.

You also have to look at the wild, witty, wicked party in Studio B also known as "Aggie Talk." Every Tuesday night from 7 to 8 p.m. is just a continuously improved upon entity on the airwaves. Each guest from the world of UC Davis Athletics has another dimension that you can observe just by tuning in. We also give you great insights to the previous week of action in Aggie sports, and sagelike thoughts on the events to come. So if you like to hear what a harmonious sports talking machine sounds like, tune in to "Aggie Talk."

As always I like hearing what those out there think about the job we're doing. I also would like to see the KDVS Sports family grow. If you want to help out or let us know if there's anything we can do make the sports experience better, don't hesitate to make your contribution: sports@kdvs.org is the email address that is open 24/7.

IMPROVING YOUR FREEFORM RADIO RECEPTION

BY BEN JOHNSON

KDVS is a unique resource on the airwaves of the FM radio band. In 1967 the Regents of the University of California were granted a full-power FM license for KDVS, and our staff worked to steadily improve our presence on the airwaves. In 1971 we began broadcasting in stereo, and in '77 the station received permission and began broadcasting at 5 kilowatts at 90.3 FM. KDVS has come a long way since then; we now transmit at an effective 9,200 watts in glorious FM stereo. We are very fortunate to have one of the highest wattage community educational stations; however, competing for signal strength is a constant struggle.

If you already have a radio at home with an antenna jack on the back, here are some tips to improve your reception:

The most ideal solution is to get a directional "yagi" style antenna and aim it at KDVS (point it at UC Davis). All antennas will be more effective if they are mounted outside of a building.

The second best solution is to build a simple dipole antenna. The basic idea is to make two lengths of wire whose total length is equal to or a fraction of the wavelength of KDVS' 90.3 MHz signal, which is 3.32 meters (or you can work with 1/4

wavelength of 83 cm).

To build a dipole, first obtain a length of coaxial cable that fits the antenna jack of your receiver. It is important to match the impedance of the wire to that of your antenna jack (look for the value on the back of your receiver). If your wire is a different impedance you can obtain a "balun," a device that converts impedance. They can be found at Radio Shack or any electronics shop.

Determine how far from the receiver you want to hang the antenna, and strip the insulation off your coaxial wire at that point. The length of the antenna part of the wire (the part without insulation) should be 3.32 meters or 83 centimeters (see fig. 1). Once your dipole is ready it can be hung on the wall with tacks or strung up with wire outdoors. The broad side of the antenna should face toward UC Davis (in other words, the wires should be perpendicular to the line between you and KDVS).

If you are having trouble with stations close to 90.3 interfering with KDVS, avoid using a signal amplifier since it will amplify the unwanted signals just as much as the desired one. You can minimize interference by using screw-on coaxial cables and making sure every connection is secure.

Avoid using exposed twin lead wires, or the entire wire will act as an antenna.

A guide to starting a new radio setup from scratch

Perhaps you do not already own a radio tuner with a jack for an external antenna. Our chief engineer Rich Luscher has found that older analog tuners tend to be more resilient to interference. Receivers can sometimes be found secondhand at thrift stores, garage sales, or in your grandparent's garage. If you are feeling particularly adventurous, there is another great source for quality FM radio receivers: vintage car radios.

Rich told me he has successfully used old car radios on multiple occasions when he was having trouble picking up KDVS. Car radios are a good option for several reasons:

- car radios generally have greater sensitivity than home units since they must be capable of keeping good reception while constantly moving
- they can be obtained fairly cheaply by visiting any auto salvage yard
- car receivers will always have a jack for an external antenna

If you want to give new life to an abandoned radio, begin your journey by visit-

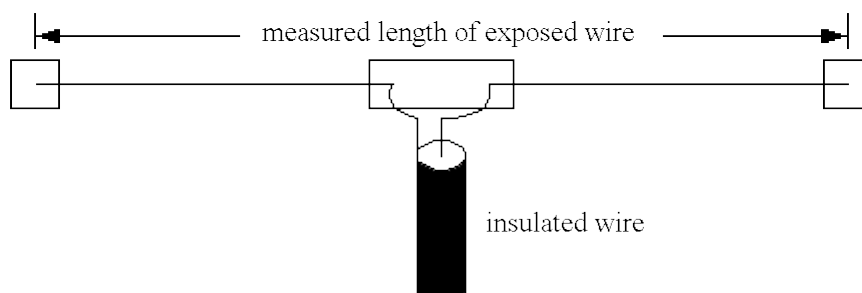


Fig. 1

ing a salvage yard. Rich suggests you look in '70s American autos. Be sure to take your radio from a car that still has its windshield and windows; otherwise the radio is likely to be rusted out from rain water. Analog tuners are best since you will be able to keep the knob at the best position; digital units will need to be re-tuned every time you turn them back on. Make sure your tuner has stereo FM capability, since some older models are AM only or mono.

Once you found your used car radio you will need to power it with a 12-volt power supply. Old power supplies can often be found at thrift stores by the bucket. Make sure to read the rating and get a unit with 12 volts at 1 amp or more. You can cut off the existing connector and secure the wires to the connectors on the back of your radio. Be careful working with electronics and do not attempt this unless you are confident and safe.

The back of your car radio will have hookups for your antenna and speakers. Car stereos often have different impedance than most home speakers. Compare the impedance of your radio and speakers: Only use speakers with the same or higher impedance otherwise you may damage the radio.

Hopefully this guide has given you some ideas to try out for getting better KDVS signal. I suggest doing further research before attempting any of these projects. There are plenty of resources available online and at local libraries on building FM radio antennas and basic electronics. You can also contact me at gm@kdvs.org with further questions.

Are you experiencing interference making it difficult to tune KDVS? You can always file a formal complaint with the FCC. You can file a comment electronically at esupport.fcc.gov/complaints.htm or by phone at 1-888-Tell-FCC.

Ben hosts "The Funk Terminal" every other Friday afternoon from 1 to 2:30 p.m.

MUSIC AND AESTHETICS OF ANTHONY BRAXTON

BY BRIAN ANG

Anthony Braxton is one of my favorite musicians. I discovered his music from the voluminous number of records we have here at the station. His music is one of the finest syntheses of modern composition art music and experimental jazz that I know: Major influences he cites include Karlheinz Stockhausen, John Cage and John Coltrane. The music can be characterized as elaborate structures for collective improvisation, though that does not sum up all of his work, as some work is completely improvised and some completely composed.

He's composed music for everything from solo to small group to four orchestras. It's some of the most exciting music I know, and like the best of many artists, it's inspiring across mediums. His music and aesthetic has been very inspiring to my writing. Further information can be found at kdvs.org/shows/view/show_id/499/date/2008-08-29, a tribute show I did of Braxton where I included lots of supplementary information.

Five recommended records:

1. *For Alto* (1968)

The first solo saxophone record, his second record as a leader, and his most famous record. Improvised yet highly structured, cerebral yet very emotional; inexplicable paradoxes that are incredibly emotionally moving and intellectually stimulating.

2. *Composition 82, for Four Orchestras* (1978)

In sheer quantity, Braxton's most ambitious work. Remarkable in its restraint

and the incredible sonic structures. Fully composed, not improvised. Perhaps Braxton at his most cerebral.

3. *Coventry* [live] (1985)

Braxton's great quartet of the '80s, with which he undertakes the ambitious project of collaging multiple compositions simultaneously. This set features great mathematical piano work and two very illuminating interviews with Braxton. The second piece, "Composition 69C (+32+96)...," is a highlight for a passage with all musicians playing at full force, with Braxton weaving micro-tonal ecstasy through the dense mix — moves me tremendously every time.

4. *Six Compositions* [GTM] (2001)

A fine collection of Braxton's late-period projects from the '90s and 2000s, "Ghost Trance Music." It builds on the collaging technique from the quartet, with new rules. This set features compositions spanning from tentet to duo. Also excellent liner notes by Braxton elucidating his thought, such as the concept of constructing musical city-states.

5. *Beyond Quantum* (2008)

Braxton's latest release, with fellow avant-jazz legends William Parker, bass, and Milford Graves, drums. Completely improvised, and the first time Graves has played with either men. Braxton draws from a more soulful reservoir here. Features tribal chanting. Braxton continues to innovate and inspire.

Brian Ang hosts "Farewell Transmission" every Sunday evening from 5 to 7 p.m. He is a masters student in the Creative Writing Program at UC Davis.

AN INTRODUCTION TO SACTO HIP-HOP

BY TIM HANCE

Originally, this article began as a documentary of sorts on the current state of the Sacramento area hip-hop scene. After a few conversations, however, I've come to realize what we really need is an introduction for all the newcomers to the Davis and Sac area. There are people far better qualified than me to summarize the Sac scene, but as a transfer student to the area, I can give you newbies some insight on how to get involved in the community, see some dope shows, or get some new music.

Welcome to Sac/Davis

By now, if you are a student or a newcomer to the area, you've probably figured out that there is indeed some stuff going on, but you still don't know where or what it is. If you have found some stuff, it probably isn't hip-hop either. I remember hearing all the time before transferring to UC Davis, "Man, why do you want to go to Davis? There ain't shit there but cows and fields and stuff." Wrong, my friends. Even for those under 21 there are plenty of events and venues in the area targeted at the hip-hop community.

The Community

The hip-hop community in Davis and Sac consists of the typical conglomeration of DJs and MCs working together to keep hip-hop alive and well by booking shows and keeping it in the media. One thing unique about the Sac scene is the integration of poetry. You can catch many open mic events all over where people come on and freestyle or just give readings.

The best way to get involved, especially if you are an artist yourself, is to go to shows, buy a CD and show your support. The other way is to volunteer to flyer/promote for your local artists, or volunteer at KDVS! Many active people

in the community are DJs at KDVS and it is probably the best way to get involved in not only the hip-hop scene but the music scene in general (/plug).

Venues

If you are coming from the Bay or L.A. (as many of us are), Davis and the Sac area may seem deceptively small. In reality, there are actually a ton of venues and dive bars for music. If you stay up on what's in the area you can catch some dope shows. For instance, in the months of the fall quarter I was able to see (or would have if I didn't miss it for some reason): Immortal Technique, Atmosphere, Blueprint, Abstract Rude, Hieroglyphics, Blue Scholars, Planet Asia, Zion I, San Quinn, Del tha Funkee Homosapien, Chino XL, DJ Q-Bert, Hell Razah, Ghostface Killah, Andre Nickatina, Bone Thugs n Harmony, etc. Not a bad list for an area with seemingly "nothin' goin' on."

Places To Go:

- Delta of Venus
- The Boardwalk
- Empire Events Center
- Downtown Sac Skate Park
- Colonial Theater
- Capitol Garage
- Various UCD venues (or greek houses)
- Harlow's

This is only a brief list to help you get started and doesn't include the random house parties featuring live DJs and MCs, UC Davis or KDVS presents events, or the sporadic poetry readings in cafés and bars throughout Davis and Sac. The main underground show listing for hip-hop (including private house parties and impromptu shows) is undietacos.org. For a more complete list of commercial venues, consult Google.

The Music

Not only is Sac a great place to catch shows traveling through Nor Cal, but it has given birth to many prominent artists. To name a few of the more well known: Blackalicious, DJ Shadow, Addict Merchants, Paris, Brother Lynch Hung and X-Raided (with the whole Black Market crew).

There are still more coming as well. Keep an eye out for artists like: Righteous Movement, Random Abiladeze, State Cap, Jae-Synth, etc. You can find these and more Sac area artists on MySpace, obviously. More importantly, you can find them coming through Davis and KDVS regularly. If you can't make it to a show you can check out your local Sac artists' albums at places like Dimple or Armadillo in Davis, or for vinyl shoppers The Beat, R5, Evolution, Esoteric or Rare Records in Sacramento. If you want to hear some on your radio (that isn't garbage), look no further. Consult your handy issue of KDViationS for a full program guide or check out:

"Crate Diggin'" – Wednesdays 10 p.m. to midnight

"All Things Fresh" – Wednesdays midnight to 2 a.m.

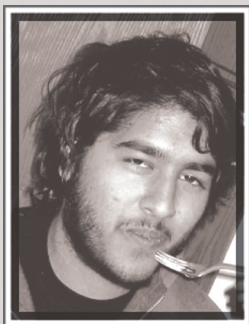
"Good Good" – Thursdays 9:30 a.m. to noon

"Thee Funk Terminal" – every other Friday 1 to 2:30 p.m.

In summary, for you new transients, Davis and Sac may seem boring, but don't be fooled. For the hip-hop heads, there is a happening scene and community that always needs DIY support from its members. Go to shows, buy independent music, listen to KDVS and volunteer in the community.

ASK SIMI

asksimi @ gmail.com



Dear Simi,

I think I have a sleeping problem. This isn't just typical insomnia though... I keep having a reuccuring dream about a squirrel chasing me. I've tried listening to all sorts of music, taking sleeping pills, etc. Nothing helps! What should I do?

Love,

Sleepless Sally

Dear Sally,

Don't say that... you don't mean it. You shouldn't be so hard on yourself. I always look to God when solving these type of problems, and the best way to contact him is through the classic meanderings of Spacemen 3. Lord Can You Hear Me? is a classic way to end the day and start your journey into dreamland.

Lovely,

Simi

Dear Simi,

Where do dogs go when they die?

XxdogluverxX

Dear XxdogluverxX,

I'm glad to see you're concerned about this issue. I'm not so glad to see that you're a fan of the hard-core scene... I'm going to have to not answer your question.

Simi

Dear Simi,

I've loved my girlfriend forever, but out of nowhere she just broke up with me. I'm trying to devise a plan to win her back, but I don't know what went wrong in the first place. Can you help?

Sincreley,

Heartbroken Harold

Dear Hank,

That blows, man. I'm sorry to hear that. I can't really help you... BUT what I always do in these situations is cuddle up with my favorite bottle of Ol' Punjab Whiskey and some sad timey Meredith Brooks. "I'm a bitch, I'm a lover"... argh.

Simi

FOR THE RECORD KDVS RECORDINGS

KDVS Recordings has been doing really well since I took over for founding director Andy Pastalaniec. We've had an increasing number of places welcome our records into their stores, including Armadillo Music and Dimple Records in Davis, Buff Castle in Sacramento, and even some stores overseas like the Bis Auf's Messer Recordstore & Mailorder in Berlin!

The latest LP we've released is *Soften Your Screams into Sings* by Sacramento artist Dead Western. The record has been getting stellar reviews from places like KFJC 89.7 FM's Online Reviews, Sacramento News & Review and WFMU's Beware of the Blog: Recent Faves. It's still available to order, along with our other records, at our website, kdvsrecordings.org. You can also order at our MySpace page: myspace.com/kdvsrecordings.

I'm excited about a record that we are in the process of putting out by Pregnant Music, a project of local Daniel Tredeau. You may have heard of him from his past releases on Lost Lamp Records and Reverb Worship, or maybe by his amazing artwork that can be found and ordered from his MySpace: myspace.com/pregnantstuff.

Daniel described his new record, *IKE WIMMIN*, as a record for women about women, but his unique styles of ambient/psychedelic/electronic pop will appeal to fans of all genres. I'm especially happy to be able to release something of Daniel's since he is such a sweet, young and talented local musician!

Check out our sites and listen in to KDVS 90.3 FM for updates! You can contact me at kdvsrecordings@kdvs.org

—Simi Soboto



Operation: Restore Maximum Power

by James Vitiello

Huh? Oh, it's you. What's up? You want to know how Operation: Restore Maximum Freedom VI went? Well, KDVS has been putting together O:RMF (say it as one word — it feels like a marshmallow in your mouth!) all-day musical festival twice yearly since 2005.

The scene: Plainfield Station, a remote little bar on the county roads between Davis and Woodland on an idyllic day. Er, a relentlessly windy day. The wind was the first of several setbacks that arose as obstacles to the festival's stated goal of maximizing freedom. But the music had to happen, despite running noses and the suffering of the allergy-prone.

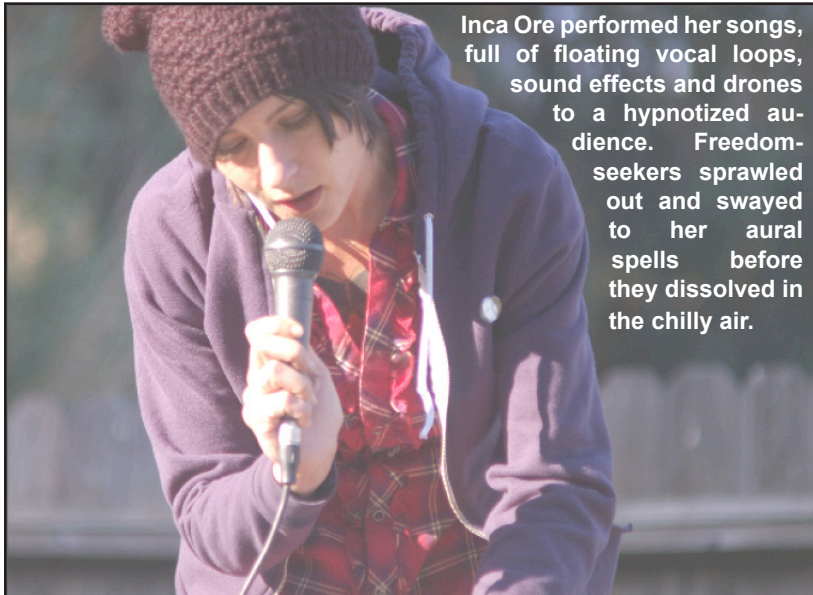
Religious Girls set up their gear on the lawn, and pounded out wild primal rhythms on spray-painted drums, assisted by warbling vocal chants and bursts from their keyboards. There was something ritualistic in their performance, as if really adaptable cavemen had been given access to modern musical technology but only the most cursory introduction to Western musical history, and tried to continue their Paleolithic traditions unadulterated.

*Pictures by: Amir Moarefi,
Craig Fergus and Sharmi Basu*

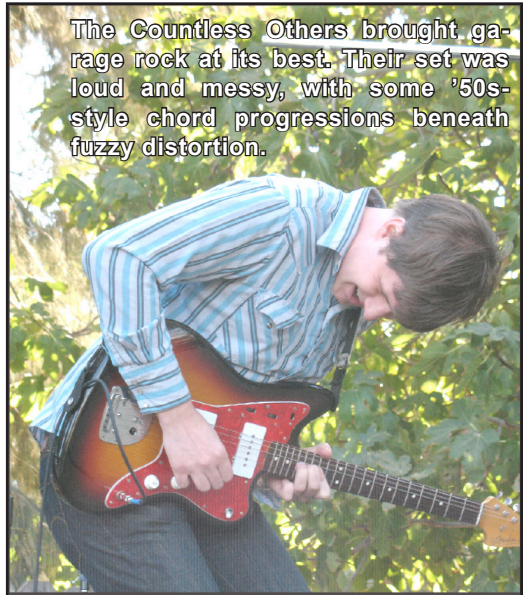
Davis' own San Francisco Water Cooler opened things right with their grooving rock, with judiciously applied reverb like honey mustard to their musical tofu patty. What? Oh, sorry. I think SFWC's tunes have a permanent synaesthetic link with food. I was trying my first Plainfield Station veggie burger during their set. Good food, good jams.



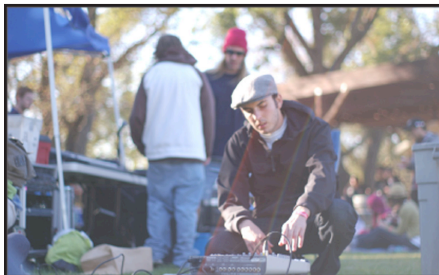
Inca Ore performed her songs, full of floating vocal loops, sound effects and drones to a hypnotized audience. Freedom-seekers sprawled out and swayed to her aural spells before they dissolved in the chilly air.



The Countless Others brought garage rock at its best. Their set was loud and messy, with some '50s-style chord progressions beneath fuzzy distortion.



Ohioan played sparse folk songs solo, with additional performers hiding in his loop-pedal. He had what sounded like a choir in there. In addition to sharing stories, he got the crowd to sing along to his mournful song "Time to Die Again."



Another of the day's unexpected challenges occurred: The bus that was to shuttle folks from the UC Davis campus to the site of the show broke down. KDVS volunteers showed their community spirit by organizing a carpool caravan, and the day was saved. A few of us showed up ready to give people rides to find they were already en route to the party.

Hmm? Yes, everything was going swimmingly. Most of us were settling into a

comfortable routine at this point, but uncaring fate then struck another blow to freedom, forcing us to rally. Yep, the power went out.

Blackblack was preparing to play just as the electricity, lifeblood of our pampered existence, was cut off. Brave volunteers set about securing a generator from our friends at D-Q University, while Blackblack proved what music is really about: unplanned, spontaneous creativity mak-

ing use of whatever's available. We had no amplification, but we had a drum set, we had voices and feet to stomp. Sure, some people went home. But those who stayed would be rewarded with some of the best sets of the day.

Even though the power came back right around the time the generator arrived, the efforts of those who gave their all to make O:RMF VI run smoothly are greatly appreciated.

The show was far from over. Blackblack took the stage for a proper set. Their songs were playful indie with softly swelling vocal melodies.

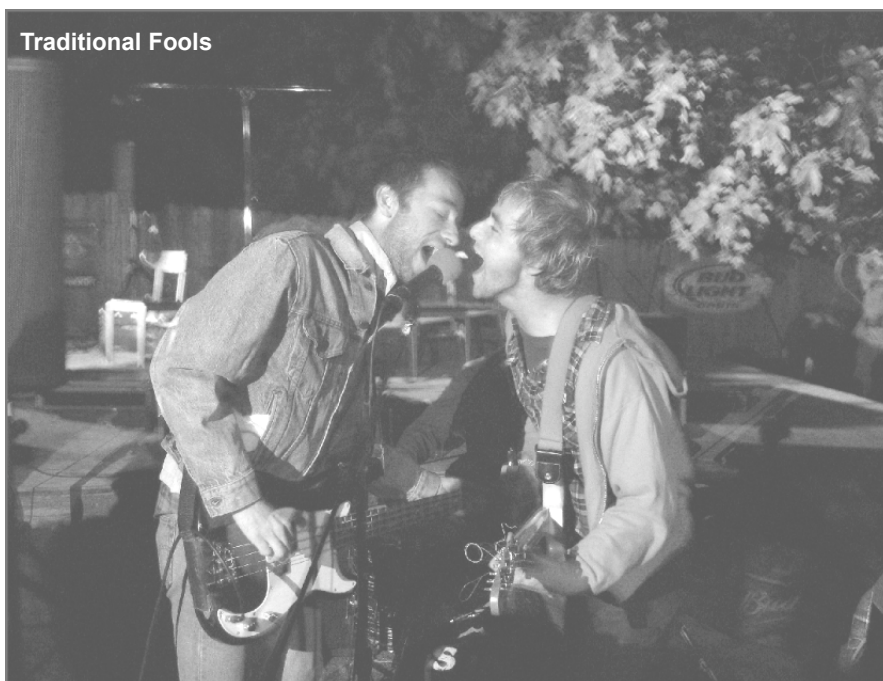
Next up was LSD & the Search for God. While psychedelic music seemed to be an influence on their sound, shoegaze was the most prevalent aspect. Chords and melodic lines melded into a wall of echoing tones as the crowd swayed in approval (and a bit of inebriation).

The night was winding down, but the Operation had taken a casualty: the Traditional Fools, scheduled to play second-to-last, had lost a member in the nearby town of Winters, after only just barely catching a ride from Portland (where he played a show the night before with Thee Oh Sees) to the Central Valley.

He showed up just in time for the Fools to bang out a raucous 12-minute set. They inspired the most energetic dancing of the day, and played to the last possible minute. The Fools' short-but-sweet punk-garage sing-alongs filled those last moments with maximum fun.

There you have it. One day, 10 bands, 10 bucks (just seven for presale!). Yeah, you should have been there. What? Another chance? Don't worry, buddy. O:RMF VII should make spring 2009 worth weathering the winter (pencil it in on your calendars from May 16). See you there!

James hosts "Spitting Milk" every Sunday evening from 8 to 10 p.m.



We Are in the Future!

By Amiri Baraka

Editors' note: Amiri Baraka is an acclaimed writer of political and music criticism. He submitted this essay to KDV'S DJ Justin Desman-gles, and it is making its debut appearance here.

At election's denouement, to the Right the outraged, self loathing of the loser & the losers, including one dude standing mutely in Michigan, a Republican delegate, in a Klan suit, describing Obama as an "Islamic communist". To the Left, the self important drears who had urged us to throw our votes away, as they objectively, in the name of their "principles", gave votes to John McCain.

Even dizzier, we supposedly hear from the left right corkscrew terrorist, Al Qaeda insults that Obama is a "house slave". But as I sd in an instant rejoinder, "Anyone who thinks suicide is revolutionary ain't all that bright to begin with. And as for that slave calling, best they refrain from drawing our attention to the fact that some of the Arab ruling class always thought of Black people as slaves". But we are willing to be momentarily cool, remembering Mao's dictum, "fight your enemies one by one".

But back to reality. We have just won an election. We, meaning the masses in the US, indeed the people of the world. (I was in Italy, France, Spain, Norway during the period leading up to and through the election. In Italy just before the election at my readings I urged the Italians to call the states, since I knew they had a bunch of relatives over here, and tell them to vote. In city after city the crowds all seemed to cheer for Obama's victory.) And whoever seeks to downplay that victory is fool or enemy.

We shd understand the white supremacy junkies on the right. Their last pop was Old Dutch cleanser and seltzer water, so they have had almost to cold turkey off that WS they been shootin up, though still dizzy from its fumes. But the Left or soi disant wd be Left or some who style themselves, what? , progressive, moderate, wheeze wheeze. Some of these, certainly the vote wasters, sound almost as pitiful. As one pitiful pundit warns us, "Obama's election is to save capitalism... not bring equality to the society." What a silly person.

First of all the very election of Obama has done more to bring some aspect of equality to the society than reams of pseudo leftist posturing. Which, all returns in, is meant merely to show the writer is smarter than you are. But what, dreary pundits, wd a McCain victory have done? And suppose your wasted vote had contributed to such? To always be on the outside nitpicking away with not one sign of useful political practice or construction, this is too often what the Left has become. I say it again, people who have never and cannot elect a dog catcher but who are full of immense ideas about politics. Bah, Humbug!

No single election, my friends, will ever bring us Socialism, if that's what you really seek. The struggle is protracted, hasn't that been said? We have yet even to convince the "revolutionaries" they are in the United States. But Obama is not even in office yet these pundits of pitifulness already have the hole card on what his governance cannot or will not do. This is especially irritating from those commentators who counseled us not to vote for him in the first place. One wonders if they think their counsel, which

meant nothing, is more valuable than having an actual person of color with the widest mandate in history actually elected president?

But to run off howling about it's not this and it's not that, when we do not yet have a viable analysis of what it really is! Not to understand how that victory was achieved is to willfully miss a rare opportunity of learning how to master the capitalist electoral system. One of the reasons we do not yet understand how to harness the electoral process to a revolutionary and socialist agenda is that too many of the very people who should be leading such a process denounce and/or avoid it. To do what? Make statements and demonstrate. To withdraw from the most acceptable way of gaining power in the society defies understanding by any rational means. Except for the hold that infantile leftism and anarchism have on too many wishing to present themselves as revolutionary.

Barack Obama raised hundreds of millions of dollars, much of it as a result of using the internet culture, for fundraising and organizing. Let the foolish Right agonize over their attempt at denigrating "Community Organizer". Now they have at least felt a C.O. foot planted up their B & A Hinds.

Obama raised 150 million dollars in October alone! He beat both Hilary Clinton & John McCain fund raising. At one point he wanted to buy one hour of time on CNN to lay out a complete campaign message, but CNN vetoed it. And here we thought that money was the ultimate boss. What the Right cannot forget nor the milksop Left is that Obama was/is

Continued on next page **15**

smarter than both of them! And more in tune with the popular mind, not only of the 98% of the Afro American population but, obviously of the great majority of Americans. This, in itself, is a fantastic new precedent that must be acted upon immediately, before the corporate right media and all our “independent” smarty pants commentators cloud over the main issues.

The “bottom line” of Obama’s campaign was his initiation at the grass roots level in his appeal. The 04 Democratic convention is widely seen as the opening of his campaign and I can accept that, but even to be there to do that. A first term senator of color from Illinois. How did he get to be a Senator in the 1st place? I watched the biopic on CNN and what I got from it is a skill developed as a, what?, community organizer. To organize significant groups around their own interests and with that connecting them in motion around some larger issue. Obama carried his Chicago, his Illinois constituency with him and as he made more powerful meaningful connections, like an extension cord, his total reach and power expanded.

For the Left, they should never speak another word about “politics” unless they can understand and explain to their own constituents, how this Black man, Ok, this person of color, Ok, this half white dude, became President of the United States. Because it is just such grounding in basic everyday electorally oriented politics that the Left denounces and eschews. To all our detriments. In the main, the Left holds rallies and makes statements. Community Organization is almost as foreign to them as the Right. (But then the Right does its “community organization” through their media.)

Usually, when the Left talks about “the people” or “the masses” they come out of some comic book academic manual confusing the US, the most highly developed 21st century monopoly capitalist society, with 19th century Russia or early 20th century China. Both largely peasant societies with small but develop-

ing working classes. The US is neither.

The US is both debtor and predator state, at the same time. With a highly developed yet debt burdened working class who are told every day that they are the middle class. There is a middle class, a petty bourgeoisie, a very very affluent sector, who are the lieutenants and paid liars, the middle management who are also deeply in debt. There is also a petty petty bourgeois, the teachers, government workers, civil servants, office workers, &c. Racism still internally divides these classes horizontally, with the Afro American people still at the bottom, yet those same Afro American people, nearly 50 million, have a gross national product of 600 Billion dollars a year, the 16th largest in the world.

There have already been Four Revolutions in the United States. The first in the 18th century, for “independence” (quotes because in some ways it never completely happened. Check out British holdings in the US). The 2nd in the 19th century, the Civil War, which ended chattel slavery (& w/the 13th, 14th 15th amendments) and competitive capitalism, ushered in monopoly capitalism and began to free the white worker from the land.

The 3rd revolution was the 50’s to 70’s Civil Rights and Black Liberation Movements which ended petty apartheid & segregation (Civil Rights Bill, Voting Rights Bill, Brown vs. Bd of Ed). Though a case could be made that this was an extended motion that was initiated by the post Civil War move out of the south by millions of Black people transforming the Afro American people from a largely peasant rural people to a working class. An urban proletariat.

The Obama election is the 4th Revolution! What is needed now is for the would be Left, the revolutionaries, the progressive sector of the body politic, the Communists to correctly analyze and project widely just what kind of revolution this is. But more than that, lay out exactly what is to be done at this point, the entry

to a new stage of US social development, like we used to say, What is the key link, to make the next forward motion.

We shd know that the stage of society to which we are moving toward would be some kind of Peoples Democracy. Fundamentally, this is the social base of Obama’s victory, the so called Post racial coalition. We understand that there is yet no such reality existing concretely in the institutions and relations of US society, except that is the oncoming force that won the 4th Revolution and it is this force that must be harnessed as a living material entity in transforming US society.

This would place us near the most advanced stage of bourgeois democracy. We can see Monopoly capitalism crashing down around their and our heads! We have agreed to give the rulers a trillion dollars so they can continue to be rich and the rulers. But for the would be Leftists to tell us that Obama’s Only or that his “primary function is to save capitalism by building a united front to rescue capitalism NOT to bring about a more egalitarian, antiracist anti sexist pro environment society”. Why would anyone who was actually struggling for Democracy say that? It sounds like the sour grapes of the people who wanted us to waste our votes, but even though they tailed 98% of the Afro American and half of the rest of the American people, still want to give us advice and instructions. Actually, it is they who need advice and instructions.

To make such a one sided infantile Leftist or Trot like analysis of the election would only turn that overwhelming majority whom you tail anyway, even more sharply and outspokenly against you. There is neither balance nor real analysis in that statement. Just an attempt to be again, more revolutionary than the people. But the task of the revolutionary is to lead the people by taking what they already know and giving it back to them with the focus of the present the past and the future.

Plus to see Obama's victory as simply a victory for monopoly capitalism is so thoroughly anarchist that it rejects the most important essence of the entire Obama drama, i.e. it was the highest stroke of the Civil Rights and Black Liberation Movements yet. We bled to integrate lunch counters, buses, public toilets, water fountains, was that struggle just to create a united front to save monopoly capitalism? Do you think Obama's victory less than those? It was a concrete victory for Democracy. Don't you understand that you could say the victory of the North in the civil war was just to preserve capitalism? Yes, at a higher level. But don't you think the concomitant advance of the Afro American people worth noting?

So to say Obama's only function is to save monopoly capitalism, we say, "I'm glad you can dig it, but that's not all..." "To claim merely an anarchist or infantile position and not deepen the analysis so we can understand that monopoly capitalism cannot survive unless it adopts some aspects of social democracy. Obama's election is the first aspect of that social democracy. In the same way that FDR's "New Deal" could not survive, even as a method of maintaining monopoly capitalism unless it adopted important features of socialism, social democracy, i.e., social security and Unemployment insurance, the WPA public Works project to put people back to work. Even the artists. I said before that what Obama must bring us is "A New New Deal"! That is why it is so important that he hit the ground running, in much the same way that Roosevelt did in his first 100 Days. (See) I was glad to hear that he was reading accounts of the emergency bills Roosevelt passed before the reactionary congress could block him. Obama faces the same exigency. We need a "fast break" strategy with a few "alley oop" dunks perhaps. Before the opposition can resolidify itself.

We have a great unity among the people now with Obama's victory and we and the people must move forward with that catalyst. We must unite principally against still existing racism and white supremacy. We must also unite against the domination of monopoly capitalism over the people's needs. The theft of a trillion dollars has infuriated the people, certainly we can unite them, build a united front around the need to destroy surviving racism and white supremacy and for creating greater regulations on monopoly capitalism. If we give the investment banks a trillion dollars we should own those investment banks. If we give another two hundred fifty billion to the auto industry, we should own that auto industry.

We cannot wipe away monopoly capital-

we are giving the investment banks and auto industry.

The development of small capitalism in those communities and state ownership of these financial institutions would be steps forward in terms of the development of a Peoples Democracy. Is this socialism, No, but we must first regulate and weaken monopoly capitalism, in tune with the peoples newly awakened appetite for expanded democracy and their hard times which we know and can make them better understand is caused by the domination of monopoly capitalism and imperialism, including the Iraq war.

It is up to us, the Left, to build on the powerful democratic coalition Obama's campaign and election have already built.

We must strive to make such a democratic coalition more than just an temporary election campaign call and fight to turn such ideas and momentary commitment into a powerful new base on which to focus Obama's first term, but also to build this into a permanent aspect of US society.

The anti war forces are

another key aspect of this coalition and a means to call for a refocusing of the 10billion dollars a month now spent on the Iraq war.

We should try to build a broad united front out of the consensus coming out of the 63% of the electorate that voted for Obama! One wonders how people in the Black Left who were at the North Carolina meeting and some others, can really call for an smaller united front than the hundred or so people who were there. What we need is a unity based on real struggle over actual objectives and motives, i.e. being "open and above board" without "conspiracy and intrigue".

There are forces who dropped out of the Black Radical Congress because

What is needed now is for the would be Left, the revolutionaries, the progressive sector of the body politic, the Communists, to correctly analyze and project widely just what kind of revolution this is.

ism with one election but our minimum program must include regulation of it, Public ownership reversing the trend of outsourcing, and sending factories out of the country, usually out of working class and minority neighborhoods. Certainly we can build a united front around these things.

We should be listing those things we can do, those things that Obama's election has enabled us to do rather than spending time telling people that what they and he did was nothing!

In attacking monopoly capitalism we should support small capitalism and minority capitalism and fight that those businesses and institutions in working class and minority communities get the dollars that

they were angry about alleged CPUSA “domination”, domination of what, and to what end? Just as a somewhat earlier canard that they couldn’t be in any group where there were white people. We wonder is this some fear of not being able to struggle for the correct line in these forces presence?

Too often it seems that some of the Black Left are really nationalists straining for a new identity by claiming to be Left but never Marxist Leninists. Some are Black Nationalists who claim “Left” by being influenced by Trotskyist or Anarchist stands.

At any rate we need an even broader United Front guided by genuine revolutionaries, communists not Trot influenced Black Leftists.

+++++

There are questions about Obama’s appointments even before he is inaugurated. Just as there were questions about him refusing public funding. On the second issue, it should be obvious by now that Obama saw the public funding, as it is now constructed, to be a ruse to cripple his fund raising, while the Republicans would run ragtime and out raise him, just as Hillary would have done.

On the chief of staff, Rahm Emanuel, we should try to understand that this was a very smart choice. The constant calumny against Obama that he is a Muslim. The Right kept screaming his middle name, Hussain, in hopes that would stop the Obamacoaster that enveloped the country. The constant questions about his support for Israel or from the other side about his relationship to the “Zionist entity” were a constant negation Obama faced. Even now, after the election, the fool, al Qaeda’s Zawahiri, hurls insults about Obama. Just as some ignorant American anarchists threaten to disrupt the inauguration because of “Obama’s Zionism & Militarism”.

to confound those who are not thoughtful about just what challenges Obama faces. The ever lurking actual Zionists will always make trouble until they can have what they really want, not peace, but the entire Middle East as a fiefdom ruled by Israel.

The Emanuel appointment stops Zionist mischief at the door. Karl Rove’s television appearance blasting Emanuel as “combative, ill tempered and foul mouthed” and that he was Obama’s worst appointment, were very encouraging to me. Let the rumor mongers and mischief makers and other nattering nabobs try to cause havoc at the gates. I trust Emanuel to handle that as chief of staff, both the constant undermining questions of the Zionists as well as the others who want to make Obama a Zionist. To be a friend of the Israeli people is no crime, to foster a Zionist dictatorship over the Middle East would be a crime. We cannot see Obama doing the latter.

The first necessity of the Obama precedent is to put out a call for a nationwide Democratic Coalition, to heighten even further the attack on white supremacy and racism. Even to fight to get these made illegal, unlawful. This would be the essence of the Post racial coalition, which has already shown its potential power with the election of the President. The Kennedy years could have set something of a precedent, but his assassination along with the assassinations of Malcolm X, Dr. King, Bobby Kennedy, peaked with the election of Nixon and then the takeover at the end of the 70’s by the Reagan steamroller which has been with us in essence until today.

Those assassinations were a Right wing coup, an oil smelling coup that at its denouement was the invasion of the Middle East and the outright takeover of the oil fields, plus the move of the financial markets to Dubai, as alternate to London and Wall St. Monsters covered with and bathing in oil. The crash of the financial markets in the US and to some extent worldwide can mark the end of this

domination if we will move on the new precedent of Obama’s election.

Not only must this new Democratic Coalition take on White supremacy and Racism but to oppose and struggle to end the domination of monopoly capitalism over the people of the US, end the war in Iraq and in essence its domination of the world. State ownership, nationalization, new funding for non monopoly and small business. This democratic coalition must be built into a permanent electoral presence as well to combat the still powerful and ruthless forces of white supremacy and the domination of society by monopoly capitalism.

The Public Works’ New New Deal would see Katrina damaged New Orleans as a top priority and seek to reconstruct the entire gulf ravaged area from Louisiana to Texas. The sagging infrastructure of bridges and tunnels and urban structures must be repaired. This is one solution to chronic unemployment. Certainly these inner cities are in need of public dollars for employment and reconstruction. Just as in the depression 30’s Roosevelt’s new deal even supported the arts, we must see that our new Democratic Coalition demands the same kind of support after years of the Republicans attacks on public support of the Arts.

We want to build a new Democratic Coalition as an engine for the bringing of a People’s Democracy. Any narrowing of the “Post racial coalition” that elected Obama is a mistake. We must fight to make it real. Those who think that tailing “Labor” mostly the labor bureaucrats or pushing economism as a substitute for political organizing and fielding candidates for every position we are able to are merely continuing the marginalization and irrelevance of the Left. The call for an anti racist anti monopoly Democratic Coalition is correct and necessary and the only move that will give the genuine revolutionaries leadership of the progressive political struggle in the US.

November 2008

Rahm Emanuel’s selection is due

Impotent Pickles

by Kern Haug



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	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & Riot "Neonate (Fighting for a Future)" New and old punk	Wesley Dodds "This Vicious Cabaret" British rock alt w/ DJ Kristian "Are You Being Served?" Eclectic	Dr. Awkward "The Forbidden Temple" Rock, indie, folk
3 a.m.	Chloe & Zoe "Galactic Mind Fest" alt w/ DJ Beep & DJ Comfy "Pillow Fight" Eclectic	DJ Rocky Liberati & DJ PMS "Sleepwalk Soundtrack" alt w/ Boss Tweed "OK, Great Because Awesome" Eclectic	DJ Iant & Mr. Mars "Suburban Safari" Eclectic
6 a.m.	Pierre Extraordinaire "Beasts & Scientists" Eclectic alt w/ G3X "Guacamole" Latin American	DJ Telos & Dialectic "Queer Time Radio Hour" alt w/ DJ Meadow at Dusk "It's Getting Giddy in Here" Eclectic	Zacky Doodle "Everything Dandy" alt w/ DJ Artmis Rickdickulas "Side B Classic Rock Beyond Zeppelin" Rock
9 a.m.	Bobby H & Mr. T "Songs of Praise Gospel Program" Gospel	Clarity "On My Own" Soul, hip-hop	Richard the K "The Offshore Broadcast" Garage rock
noon	Bernard & Bez Benson "In Focus/Perspective" Religious talk and music	France "It's About You"	Kirstin Sanford & Justin Jackson "This Week in Science"
	Gary B. Goode "The New Island Radio Café" Hawai'ian, reggae, Latino alt w/ Mindy Steuer "Cross Cultural Currents" International, reggae	DJ Yana "Sovereignty Sound" Native American	Jordan Mitchell "Music for a Porch Life" Country, folk, blues
3 p.m.	Papa Wheelie "Radio Wadada" Reggae	"Democracy Now"	"Democracy Now"
6 p.m.	Brendan "The Raw Mess Around" Eclectic	Elisa Rocket "Analog Oatmeal" Indie, electronic, hip-hop	Encephalous "Frizzltrioniks & Plunderphonics" Eclectic
	Brian Ang "Farewell Transmission" Jazz, poetry, guests	The Reverend, Professor Corigan & The Lieutenant "The Listening Room" Funk, soul	r gov "The Third Dimension" Electronic
9 p.m.	Emily "The Treehouse" Rock, garage	"Free Speech Radio News"	"Free Speech Radio News"
	Fish "Spitting Milk" Eclectic	Jonathan & Alon "VELOlution"	Natalie & Danielle "Local Dirt"
	Tim Matranga "Kicksville 29BC" Pysch, soul, garage	DJ End-Stop "Interrobang" Lo-fi, pop	"KDVS Radio Theatre" Radio plays
midnight		Charmin Ultra & Alonely "Middle School Friends" Brutal prog	"Aggie Talk" UCD sports talk
		DJ Rick "Art for Spastics" Rock, experimental, punk	Oddy-Knocky "Slowest Man" Indie, rock
			Mr. Mick Mucus "The Chicken Years" Rock, punk, hardcore
			Kid Courageous & Tigerlily "Periodic Table of Fun" Synthpop

"Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness." –Maya Angelou

WEDNESDAY THURSDAY FRIDAY SATURDAY

Myk Blaau, Mja. K, LaLa "All Things Fresh" Hip-hop	DJ Hypercube "Paint Transfer" Eclectic	DJ Ichi & Robbie "The Tolerance Hours" Eclectic	Blasphemer & Scarecrow "Raise the Dead" Metal, grindcore
2 a.m. Rye Bread "Blue Glue" Ska alt w/ Shaaahk "Static Stress" Electronic Nadav "Phoning It In" Eclectic	DJ Peaches & FireBassKitty "Soul Slappers" Eclectic alt w/ DJ Red & DJ Swah "The Subway" Hip-hop, jazz	2 a.m. Nezill "I Just Accidentally the Whole Show" alt w/ DJ Hit-It & DJ Silver "Ko-Pak Kollision" Eclectic	Bender & Docta Dunk "Attention Deficit De- stroyer" Punk, hip-hop
Candee Corn & Lil' Madfish "Let's Get on with It" alt w/ J. DJ "Folkish Telegalactism" Eclectic	K 14 "RX Rock & Roll" Eclectic	Unison & Rutherford B "A Safe Place for Cubs" alt w/ Gumshoe "R'lyeh Rock City" Eclectic	Shiva "Viva la Shiva" Eclectic alt w/ DJ Odd Job "The Corner" Jazz, indie, hip-hop
6 a.m. DJ Blist "Time to Get Away" Dreampop	Wolf Tone & Ally "That's Numberwang!" Eclectic	6 a.m. Terra Belle & Le Bon Bon "Late Night Snack" Eclectic	Big Dave "Buried Alive in the Blues" Blues, folk
Dr. Art Magaña "Dr. Art's Psychnation"	8:30 a.m. Patricia Peña & Jack Kohler "On Native Ground"	9 a.m. "Making Contact" "Planetary Radio"	Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" Folk
Justin Desmangles "New Day Jazz" Jazz, interviews	9:30 a.m. Mr. Glass "Good Good" Nu jazz, downtempo, funk, hip-hop, soul	DJ Mucky "Bear Is Driving Car!" Eclectic	
noon "Democracy Now"	noon "Democracy Now"	noon "Democracy Now"	
1 p.m. Tangosaurus Rex "Eclectricity" Hip-hop, reggae	Paul Webb "Hammer-down Subatomic Pound" Funk	Oki "Legumi Azuki" Rock alt w/ Dog Tones "Thee Funk Terminal" Hip-hop	2 p.m. DJ Markuss & Curtis "The Prog Rock Palace" Rock, jazz
2:30 p.m. DJ Recalcitrant Id "I Am Cell, We Are Zeitgeist" Eclectic	DJ J. Oblivion "Bitter Glitter" Eclectic, experimental	The Chocolate Factory & The Colonel "Supra- aural Sounds" Eclectic	DJ H.A.M.-The Astrochimp "Rumble in the Cosmic Jungle" Electronic
"Free Speech Radio News"	4:30 p.m. "Free Speech Radio News"	"Free Speech Radio News"	Miss Molly "Scutwork" Eclectic
5 p.m. Andy Jones "Dr. Andy's Poetry & Technology Hour"	Douglas Everett "Radio Parallax"	Ron Glick & Richard Estes "Speaking in Tongues"	4 p.m. Gil Medovoy "Crossing Continents" International
6 p.m. DJ Haggis "The Deep End" International, eclectic	Ryan "California Police State" Rock, electronic	Michael Leahy "Cool As Folk" Singer-songwriters	7 p.m. Mr. Frankly "Mostly Rock" alt w/ Jeffrey Fekete "Today's Ab- errations, Tomorrow's Fashion" Eclectic
8 p.m. Flower Vato "Tripping with the Flower Vato" Rock, experimental	Megan "Chicks & Cars" Rock, psych, folk	The Designated Hitter "The Manhattan Project" 9 p.m. Electronic, jazz, soul	David D. Young "Upper Realm Shrieks: Music & Words" Rock, folk, spoken word
10 p.m. DJ Timmy "Crate Diggin'" Hip-hop	Fuzzbox Flynn "Loves + Dis- loves" Psych, electronic	Pirate & Blasphemer "Chew Your Man's Losin' Gravy" Metal, punk	"The Joe Frank Show" Crazy narratives
	"Live in Studio A" Live bands		

SUNDAY

Midnight – 2 a.m.

PUNK ROGE & RIOT
“Neonate (Fighting for the Future)”
—Punk, hardcore, oi
Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss

2 – 4 a.m.

CHLOE & ZOE
“Galactic Mind Field”
—Eclectic
Good songs, good bands
Alternating w/
DJ BEEP & DJ COMFY
“Pillow Fight”
—Eclectic

4 – 6 a.m.

PIERRE EXTRAORDINAIRE
“Beasts & Scientists”
—Eclectic
Music to listen to in an absinth-induced stupor, or just anytime
Alternating w/
G3X
“Guacamole”
—Latin American
Mostly all genres of Latin American music from rock to ambient

6 – 8 a.m.

BOBBY H & DJ MR. T
“Songs of Praise Gospel Program”
—Gospel
Traditional and contemporary

8 – 10 a.m.

BERNARD & BEZ BENSON
“In Focus/Perspective”
—Religious talk show, music
Solving problems of students and the community, Christian music of various genres

10 a.m. – 1 p.m.

GARY B. GOODE
“The New Island Radio Café”
—Reggae, Latino, Hawai'ian, ska
Latin music (salsa, cumbia, etc.), Hawai'ian music (mele, traditional, slack key guitar), Jamaican, other Caribbean and African
Alternating w/
MINDY STEUER
“Cross Cultural Currents”
—International, reggae
Reggae and African music

1 – 3 p.m.

PAPA WHEELIE
“Radio Wadada”
—Reggae
A conscious reggae session featuring reggae (old and new) dub and dancehall

3 – 5 p.m.

BRENDAN
“The Raw Mess Around”
—Eclectic
Programs that unite widely different musical styles around subject matter, sound, or experience of the artists

5 – 7 p.m.

BRIAN ANG
“Farewell Transmission”
—Experimental, poetry
Jazz, poetry, modern composition

7 – 8 p.m.

EMILY
“The Treehouse”
—Rock, garage
This miscreant still sits in a treehouse and plays thee best surf, '66/'67 punk garage and girl groups galore

8 – 10 p.m.

FISH
“Spitting Milk”
—Eclectic

10 p.m. – midnight

TIM MATRANGA
“Kicksville 29BC”
—Garage, soul, psych
Sets of choice raw soul and funk, '60s garage mayhem, psychosis and lysergic psych excursions into the stratosphere

MONDAY

Midnight – 2 a.m.

WESLEY DODDS
“This Vicious Cabaret”
—British rock
A look across the pond at British music, including (but not limited to): British Invasion, psychedelia, metal, glam, punk, mod, goth, alternative, shoegaze and Brit-pop
Alternating w/
DJ KRISTIAN
“Are You Being Served?”
—Eclectic
Audio tomfoolery

2 – 4 a.m.

ROCKY LIBERATI & DJ PMS
“Sleepwalk Soundtrack”
—Eclectic
A thoughtful mélange of up and down tempo songs from a wide sea of genres including indie, jazz and experimental. Custom made for the pensive night owl
alternating w/
BOSS TWEED
“OK, Great Because Awesome”
—Eclectic
A special delivery of music to send Mr. Sandman packing

4 – 6 a.m.

DJ TELOS & DIALECTIC
“Queer Time Radio Hour”
—Eclectic
Each week we bring you a theme and confront the ideological underpinnings of that theme, fighting normality one song at a time
Alternating w/
DJ MEADOW AT DUSK
“It's Getting Giddy in Here”
Interesting and exciting indie rock that will make you feel giddy and squeal like a prepubescent teenager ...but in a cool sort of way.

6 – 8:30 a.m.

CLARITY
“On My Own”

—Soul, hip-hop

8:30 – 9:30 a.m.

FRANCE
“It's About You”
—Public affairs
A show where expert guests discuss issues and events in order to assist the listener in defining their personal ethics and opinions

9:30 a.m. – noon

DJ YANA
“Sovereignty Sound”
—Native American
Selections from the Native American music section of the KDVS music collection

Noon – 1 p.m.

AMY GOODMAN
“Democracy Now”

1 – 2:30 p.m.

ELISA ROCKET
“Analog Oatmeal”
—Indie, electronic, hip-hop
Music for enjoying autumn

2:30 – 4:30 p.m.

THE REVEREND, PROFESSOR CORRIGAN, THE LIEUTENANT
“The Listening Room”
—Funk, soul, hip-hop
A collection of interesting sounds from different genres, mixing the smooth and funky with the rough and gritty

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

JONATHAN WOOLLEY & ALON RAB
“VELOlution”
—Public affairs
Covers bicycling from all aspects. Why to bike, how to bike, what to wear, where to go, and, especially, how to have more fun doing it.

6 – 8 p.m.

DJ END-STOP
“Frizzolungo”
—Indie pop, electronic, folk
A series of alternating question marks and exclamation points

8 – 10 p.m.

CHARMIN ULTRA & ALONE-LY
“Middle School Friends”
—Eclectic
Endorphin-inducing tunes to help you forget the worst years of your life

10 p.m. – midnight

DJ RICK
“Art for Spastics”
—Punk, DIY, experimental
An historical look at cities that have shaped “weirdpunk” and “glue-wave,” such as Sacto, Columbus, Lund, Denton, Metz, Orland and Mobile

TUESDAY

Midnight – 2 a.m.

DR. AWKWARD
“The Forbidden Temple”
—Folk, rock, indie
I will try not to talk about the weather or my dissertation

2 – 4 a.m.

DJ IANT & MR. MARS
“Suburban Safari”
—Eclectic
NorCal + SoCal = SnoreCal?

4 – 6 a.m.

ZACKY DOODLE
“Everything Dandy”
—Rock
Alternating w/
DJ ARTMIS RICKDICULAS
“Side B Classic Rock Beyond Zepelin”
—Rock
A focus on lesser known classic rock and blues, and current music of the same taste

6 – 8:30 a.m.

RICHARD THE K
“The Offshore Broadcast”
—Garage rock, mod, punk

8:30 – 9:30 a.m.

DR. KIRSTEN SANFORD & JUSTIN JACKSON
“This Week in Science”
—Public affairs
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. – noon

JORDAN MITCHELL
“Music for a Porch Life”
—Country, folk, blues
Dark bars, dusty roads, murder ballads and songs about trains.

Noon – 1 p.m.

AMY GOODMAN
“Democracy Now”

1 – 2:30 p.m.

ENCEPHALOUS
“Frizztroniks & Plunderphonics”
—Eclectic
Absurdist radio for absurdist people. No genre, no artist and no song is safe from the plundering

2:30 – 4:30 p.m.

r gov
“The Third Dimension”
—Electronic

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

NATALIE YAHR & DANIELLE LEE
“Local Dirt”
—Public affairs
Agricultural issues and news

6 – 7 p.m.

“KDVS Radio Theatre”
—Radio plays
Original locally produced and classic audio plays

7 – 8 p.m.

MARVIN & CREW
“Aggie Talk”
—Sports talk show

8 – 9 p.m.

ODDY-KNOCKY
“Dark Continent”
—Experimental, garage, indie
A hot cup of coffee in your favorite thriftstore mug

9 – 11 p.m.

MR. MICK MUCUS
“The Chicken Years”
—Eclectic
Fun with sound

11 p.m. – midnight

KID COURAGEOUS & TIGER-LILY
“The Periodic Table of Fun”
—Indie, electro, twee, French pop

WEDNESDAY

Midnight – 2 a.m.

MYK BLAUW, MJA. K, LALA FRESH
“All Things Fresh”
—Hip-hop
We are Hip-hop. So Hip-hop is dead, then we about to die tonight.

2 – 4 a.m.

RYE BREAD
“Blue Glue”
—Eclectic
Sounds that stain and stick
Alternating w/
SHAAAAHK
“Static Stress”
—Electronic
NADAV
“Phoning It In”
—Indie rock, pop, interviews
Lo-Fi is the right fi. DJ talks on the phone, calls up all your favorite musicians for live over-the-phone performances and awkward conversation

4 – 6 a.m.

CANDEE CORN & LIL' MAD-FISH
“Let's Get on with It”
—Eclectic
Alternating w/
J. DJ
“FOLKISH TELEGALACTISM”
—Folk
Folk or folk-inspired music from around the world, from the ancient to the most cutting-edge amalgams and reimaginations

6 – 8:30 a.m.

DJ BLIST
“Time to Get Away”
—Eclectic
Exploration of mainly guitar/strong-instrument based “textured” wall of sound/shoegaze/modhether-ish styles.

8:30 – 9:30 a.m.

ART MAGAÑA
“Dr. Art's Psychnation”
—Public affairs
Many aspects of our life, times,

culture and experiences are fundamentally impacted and driven by forces which can best be understood through the lens of the psychological perspective.

9:30 a.m. – noon

JUSTIN DESMANGLES

“New Day Jazz”

—Jazz

Jazz for lovers and the lonely

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

TANGOSAURUS REX

“Electricity”

—Hip-hop, reggae, electronic Mash up, mash down. Roots and beats all around

2:30 – 4:30 p.m.

DJ RECALCITRANT ID

“I Am Cell, We Are Zeitgeist”

—Eclectic

Variety of styles: experimental, electronic, indie, rock and whatever I feel like

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

ANDY JONES

“Dr. Andy’s Poetry & Technology Hour”

—Public affairs

Talk about poetry and technology with frequent guests

6 – 8 p.m.

DJ HAGGIS

“The Deep End”

—Rock, international, eclectic

Forget the kiddie pool; this is music for the depths

8 – 10 p.m.

THE FLOWER VATO

“Tripping with the Flower Vato”

—Experimental, international

Lysergic excursions into the weird and wonderful featuring but not limited to: psych, funk, jazz, experimental, spoken word and outer international music

10 p.m. – midnight

DJ TIMMY

“Crate Diggin”

—Hip-hop, trip-hop, turntablism, experimental

THURSDAY

Midnight – 2 a.m.

DJ HYPERCUBE

“Paint Transfer”

—Eclectic

Taking a palette of eclectic music, mixing it together with the hope that it hits the audience

2 – 4 a.m.

DJ PEACHES & FIREBASKITTY

—Soul Slappers”

—Hip-hop, funk, electronic

Alternating w/

DJ RED & DJ SWAH

“The Subway”

—Hip-hop

Musings in the world of underground hip-hop and the samples used

4 – 6 a.m.

K 14

“RX Rock & Roll”

—Eclectic

Music only

6 – 8:30 a.m.

WOLF TONE & ALLY

“That’s Numberwang!”

—Eclectic

Jesus, Ray, we got the chessboard out, but you playin’ whac-a-mole

8:30 – 9:30 a.m.

PATRICIA PEÑA & JACK KOHLER

“On Native Ground: Where Are Speaks?”

—Public affairs

Promotes Native American musicians, poets, storytellers of oral tradition and provides a forum to present current issues and wellness and prevention to the communities at large

9:30 – noon

MR. GLASS

“Good Good”

—Hip-hop, electronic, jazz

Nu jazz, future soul, downtempo, funk, Afro-beat, Brazilian

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

PAUL WEBB

“Hammer-down Subatomic Pound”

—Funk

Mix of vinyl oddities

2:30 – 4:30 p.m.

DJ J. OBLIVION

“Bitter Glitter”

—Eclectic, experimental

Bitter glitter gifts, splinters in limbs, forks in roads, spider toe toms, geese gill thrills, pet vulture adventures and their black fly-ing accompaniments

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

DOUGLAS EVERETT

“Radio Parallax”

—Public affairs

Science, history, politics, current events, whatever we please

6 – 8 p.m.

RYAN

“California Police State”

—Eclectic

Mostly brand new releases

8 – 10 p.m.

MEGAN

“Chicks & Cars”

—Rock ‘n’ roll, psych, folk

Hormone-riddled adolescents

making music about their obsessions in primal fashion

10 – 11 p.m.

FUZZBOX FLYNN

“Loves + Disloves”

—Eclectic

Punk, DIY tunes, New Wave, no-wave, minimal electronics, improv, absurd progressive rock, kraut, dancey junk, peculiar music of today’s world

11 p.m. – midnight

“Live in Studio A”

—Eclectic

Live performances by local and touring musicians

Midnight – 2 a.m.

DJ ICHI & ROBBIE

“The Tolerance Hours”

—Eclectic

2 – 4 a.m.

NEZILL

“I Just Accidentally the Whole Show”

—Eclectic

Eclectic selection of music, usually themed to similar genres

Alternating w/

DJ HIT-IT & DJ SILVER

“Ko-Pak Kollision”

—Hip-hop, electronic, rock

4 – 6 a.m.

UNISON & RUTHERFORD B

“A Safe Place for Cubs”

—Eclectic

Musical androgyny

Alternating w/

GUMSHOE

“R’lyeh Rock City”

—Eclectic

The strange, eclectic, relaxing bedtime compilations of the gentlemanly old monster Cthulhu, brought to you by the Arkham Historical Society and a washed up detective.

6 – 8:30 a.m.

TERRA BELLE & LE BON BON

“Late Night Snack”

—Eclectic

Indelicious jams to keep you full till morning

8:30 – 9:30 a.m.

“Making Contact”

“Planetary Radio”

—Public affairs

9:30 a.m. – noon

DJ MUCKY

“Bear Is Driving Car!”

—Eclectic, experimental

Big American Party! Everybody Disco Dancing!

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

OKI

“Legumi Azuki?”

—Eclectic

Drooly cat jams, breakfast for dinner, mythology for problem solvers, homemade ringtone spinz, music for handscrapes and other various boo-boos

Alternating w/

DOG TONES

“Thee Funk Terminal”

—Hip-hop, jazz, electronic

Bumpin’ beats to make your subwoofer howl!

2:30 – 4:30 p.m.

THE CHOCOLATE FACTORY

& THE COLONEL

“Supra-aural Sounds”

—Eclectic

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

RON GLICK & RICHARD ESTES

“Speaking in Tongues”

—Public affairs

A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

6 – 8 p.m.

MICHAEL LEAHY

“Cool As Folk”

—Folk, sing-songwriters, indie

Songs speak

8 – 10 p.m.

THE DESIGNATED HITTER

“The Manhattan Project”

—Electronic, hip-hop, soul
Energetic tracks and refreshing rhythms to start your weekend right

10 p.m. – midnight

PIRATE & BLASPHEMER

“Chew Your Man’s Losin’ Gravy”

—Metal, punk, hardcore

Metal, hardcore, oldies, showtunes, party anthems and insults

SATURDAY

Midnight – 2 a.m.

BLASPHEMER & SCARECROW

“Raise the Dead”

—Metal, grindcore
Black metal, death metal, grindcore and ambient horror

2 – 4 a.m.

BENDER & DOCTA DUNK

“Attention Deficit Destroyer”

—Hip-hop, punk

An underground punk and hip-hop show with some old school and randomness

4 – 6 a.m.

SHIVA

“Viva la Shiva”

—Eclectic

Show with songs that go with a theme

Alternating w/

DJ ODD JOB

“The Corner”

—Hip-hop

Hip-hop, its influences, roots and

parallels

6 – 9 a.m.

BIG DAVE

“Buried Alive in the Blues”

—Blues, rock, folk, jazz

New and old, national and international

9 a.m. – noon

BILL WAGMAN

Alternating w/

ROBYNE FAWX

“The Saturday Morning Folk Show”

—Folk

Noon – 2 p.m.

DJ MARKUSS & CURTIS

“The Prog Rock Palace”

—Progressive rock, jazz

Progressive rock and jazz from 1968 to present from around the world

2 – 3 p.m.

DJ HAM - THE ASTROCHIMP

“A Rumble in the Cosmic Jungle”

—Electronic

Aural electronic comets by the decades

3 – 4 p.m.

MISS MOLLY

“Scutwork”

—Eclectic

4 – 7 p.m.

GIL MEDOVOY

“Crossing Continents”

—International

Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

7 – 9 p.m.

MR. FRANKLY

“Mostly Rock”

—Eclectic

Alternating w/

JEFFREY FEKETE

“Today’s Aberration Tomorrow’s Fashion”

—Eclectic

A multi-genre excursion through the newest arrivals to our library

9 – 11 p.m.

DAVID D. YOUNG

“Upper Realm Shrieks: Music & Words”

—Eclectic

A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry

11 p.m. – midnight

JOE FRANK

“The Joe Frank Show”

—Crazy narratives

**Check for
updates and
announcements
on kdvs.org**

*Photos taken by Amir Moarefi and
Craig Fergus*

KDVS Events Fall 2008

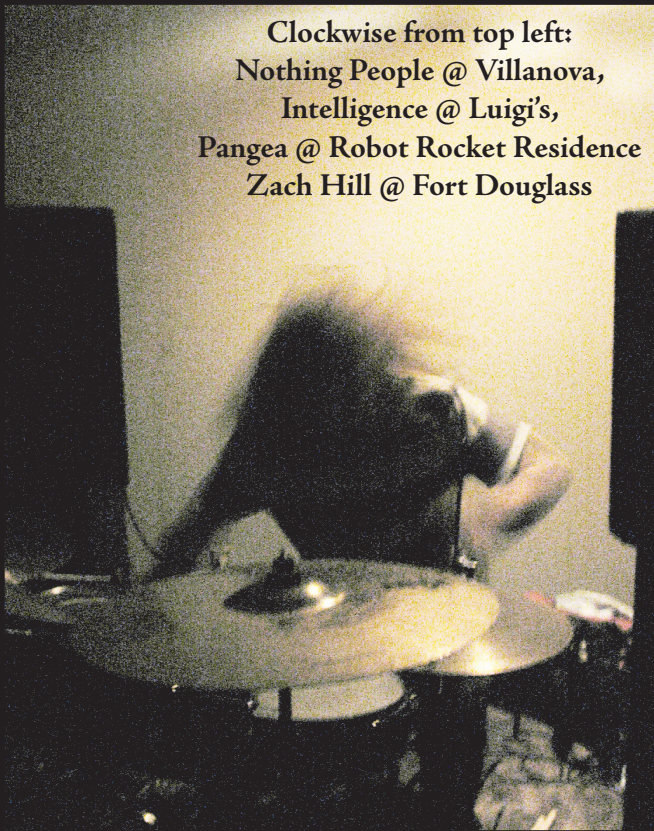


Ellie Fortune @ Luigi's (above), Desolation Wilderness @
Luigi's (right), Mucky the Ducky @ Villanova (below)



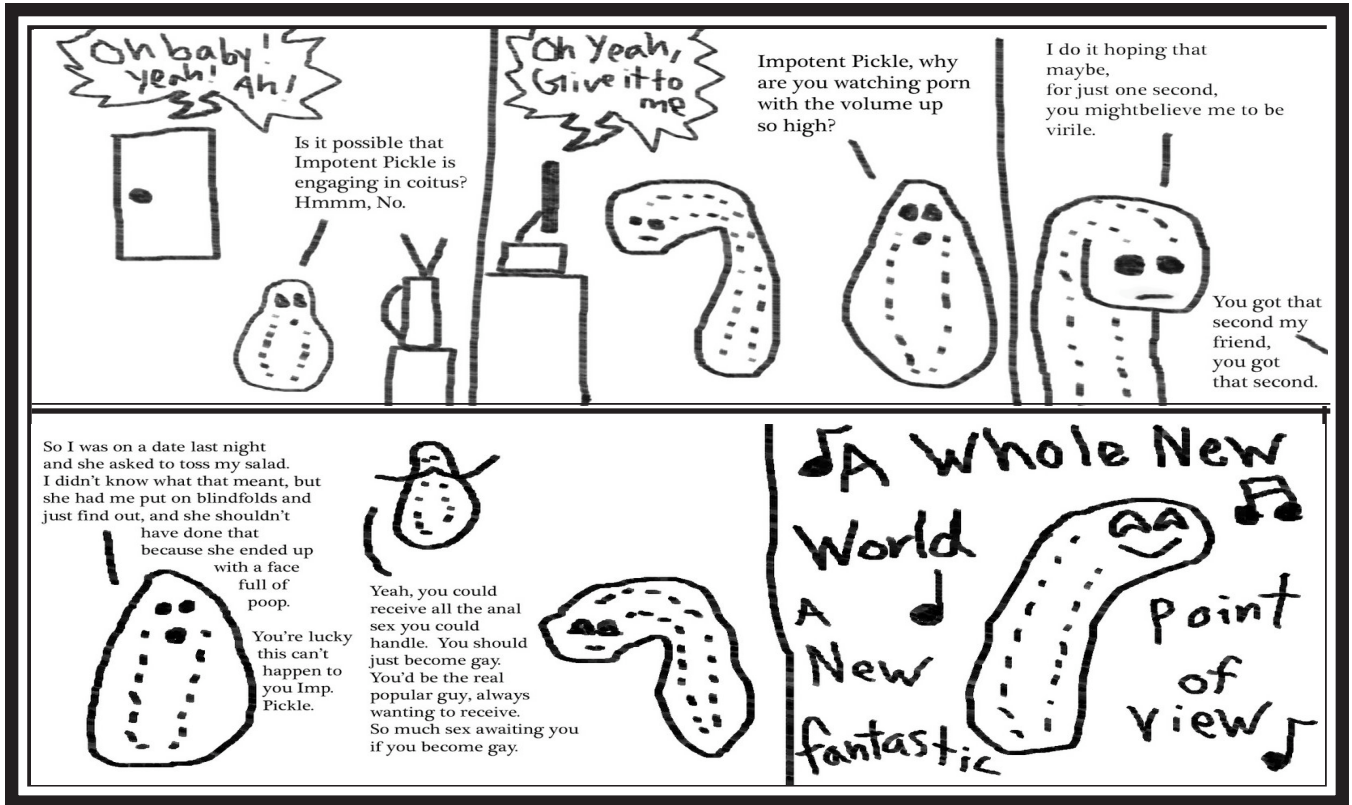


Clockwise from top left:
Nothing People @ Villanova,
Intelligence @ Luigi's,
Pangea @ Robot Rocket Residence
Zach Hill @ Fort Douglass



Impotent Pickles

by Kern Haug



KDVS Merchandise!



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ALLEN ST. PIERRE OF NORML ON: THE FUTURE OF DRUG REFORM

INTERVIEW BY SHARMI BASU

What is the war on drugs, when did it start, what is the objective, and how has it progressed through the years?

Generally speaking, it began with the Harrison Narcotics Act in the 1915 and 1916, when the federal government started to categorize drugs. Opiates, cocaine and marijuana were legal up to that point. In 1937 the federal government passed Marijuana Tax Act which effectively bans marijuana and does not tax marijuana. But the law you and I have grown up under is the 1970 Controlled Substances Act, which takes drugs and breaks them into five schedules. Schedule I drugs are heroin, LSD and marijuana. Other drugs like cocaine, Percocet, Vicodin, Oxycontin, etc., are medically available by prescription.

Politically speaking, one could argue that Richard Nixon in the 1968 presidential campaign begins a narrative of fear and crime and loathing on drugs, and that's when the government gets aggressive with law enforcement. For example, the DEA is created in 1970 and that's carried forward through the Carter administration, who actually supported decriminalization of marijuana and was very much in favor of doing something different. But he only served one term.

Reagan beat him, and most of us know about Reagan's "Just Say No" / zero tolerance / partnership for drug-free America / mandatory minimum sentencing... and, largely, every administration after that has carried on this thing that we at NORML call "the War on Some Drugs."

What is NORML's primary objective

today, in 2009?

It is to move public opinion sufficiently such that discrimination against marijuana is by majority, whether by initiative or a vote in the legislature, to be lawfully ended. It is to change marijuana laws so it is taxed and controlled like alcohol, tobacco and prescription products. NORML's basic mission is to do that, acknowledging that outside of a few pockets in the United States, there is not yet sufficient public opinion in the majority. But we are getting close. It used to be that for 30 years the traditional support for legalizing marijuana for adult use was around 20 percent. It has crept up to around 38 to 40 percent, plateauing over the last few years, and from my point of view you really cannot pass legislation until you have the support of 55 percent or higher. Reformers have a fair amount of work to do to get public opinion in the majority.

Why have you backed this cause?

I'm a stakeholder. I'm 43 years old. I occasionally like to use cannabis with my friends and family. I like to think that I do so responsibly and in the privacy of my own home or someone else's, and that I'm not worthy to be arrested and dragged off through the criminal justice system at my own taxpayer expense. So for me, from around the time I was 17 or 18 years old, I have been a stakeholder in wanting the laws changed.

I attended the conference recently in Berkeley, and one of the most compelling panels was the one concerning the "war against youth." I want to talk about the implications of marijuana use and marijuana decriminalization

on youth.

The data is absolutely clear that with the 870,000 arrests in the full year of 2007, and throughout the 30-year pattern that NORML has chronicled, that 75 percent of all arrests are of people between the ages of 18 and 30 years old. And so it is where the police and law enforcement subjectively, and it is subjective to determine — it is one thing to pull someone over for speeding, it is another thing to start inquiring things like, "Can I look in the trunk, can I look in your bag, can I look in your wallet?"

We know the number one criteria is simply, and there is not a lot we can do about it, is your age. Also, by the way, is gender, where I bet women don't want equal status, is that men get arrested by like a 3-to-1 ratio, and *particularly* black males. So your age, your race and most certainly your gender are some of the immediate contributing factors on who police decide to go to that next level to find out what is in your purse, what is in the glove compartment of your car.

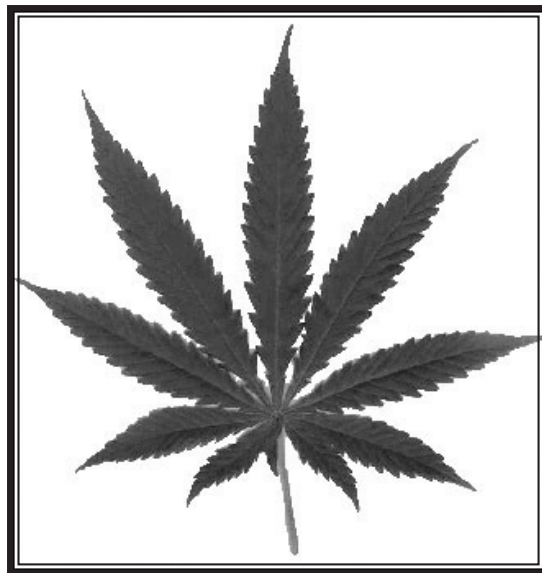
It seems like the war against drugs is causing more harm than good, especially teamed up with No Child Left Behind. Students are being suspended and expelled because of marijuana use and university students are being denied financial aid. This is obviously putting students in the very rigid position of limiting their ability to be successful, so why do you think legislators and educators are so resistant to drug law reform when there is so much evidence showing that this is affecting the quality of their students' education and ability to be suc-

Continued on next page **27**

cessful?

Well, it won't surprise you — it is the money. The federal government is a major player in how students get their loans and how universities get their grants, and tax deferments. They have a hand in all kinds of considerations that, as much as administrators might be sympathetic to students, they do the politically expedient thing and give up students' rights to allow the federal government to keep up this absurd notion that if you are in a dormitory or fraternity or sorority and your next door neighbor is say 19 or 20, for whom which last time I checked it is not legal to drink alcohol, they can drink alcohol until they go into a coma or for that matter rape or be sexually abusive to a co-student, and they don't get their federal student loan taken away. But if they get caught with a joint they would. Now that is an obscure bastardization of mores and values. I don't know any parent who would say, "Yeah, I want my son or daughter living next to a rapist or arsonist or someone who's been involved in a violent crime," and yet the person caught with marijuana is denied the student loan. It is a perversion of the federal government and it is unfortunate that administrators largely do not stand up.

There are some that have; it has taken almost the last 10 years for a number of them to get the mettle to stand up to the federal government and say, "You know this doesn't really make sense." And going back to your point regarding the harm being worse than the supposed cure, well the term for that is a Greek term — *iatrogenic*. And it is exactly what this whole process is; it is an iatrogenic process that takes something that one could say is of some concern, whether a student uses marijuana, and inflate that quite quickly to a very expensive taxpayer driven problem that, in today's world of computers and databases, is now following students for the rest of their lives.



In a place like D.C. it can be very hard to get a security clearance. It is hard to work for a third party which services the government and to work for companies which require a security clearance, which is huge under the massive privatization of the federal government that has gone on. So yes, it is very, very consequential in today's world to get caught with even a very small amount of marijuana, unless one is in a state or municipality where it has been decriminalized.

California's Proposition 5 didn't pass. A lot of the arguments against it were concerning the fiscal implications of rehabilitation. Can you tell us what Prop 5 would have meant for marijuana reform and the validity of the speculated fiscal implications?

What this proposition would have set to do with marijuana per se — there was only one small component that would have taken California's already quite tolerant marijuana decriminalized law — was this: Currently if you are an adult and you got caught with an ounce and under, you would get a \$100 criminal fine. You would just pay the ticket, but, being a criminal fine, it would show up in security searches. It could show up in a number of different areas in your life that could be very prob-

lematic. You don't really have the ability to expunge it or, if you did, you would have to pay about \$4,000 to \$5,000 to expunge a \$100 ticket, which only the rich and elite would choose to do. So what would have happened with Prop 5 had this passed was that it would have made the fine a civil fine making it the equivalent of a parking ticket or spitting on the sidewalk or ripping the tag off your mattress, that is, really inconsequential compared to a criminal sanction proper.

But what Prop 5 really set out to do was to broadly define non-violent criminals and to steer them further than in previous efforts in

prior years, to get away from taking non-violent first- and second-time offenders for drug violations and give them the opportunity to go to rehab and not show them the prison door. It's unfortunate and I think extremely telling, and I think history will bear this out very well. It is too bad that the mainstream media played lapdog instead of watchdog here. But just seeing who put up the millions of dollars against these propositions is very telling of the times we live in today, by having the prison guards and the California Narcotics Officers Association and all these clearly interested state agents whose jobs and unions rely on the federal government and state government model of basically locking up my brothers and sisters who choose to use marijuana. It's pretty reprehensible and it's unfortunate that it lost, but it is past and prologue: The first time out we lose, the second time out we almost win, and the third it's "what's the question"?

It seems like the mainstream media are more tolerant these days. How can young people get involved and make it so they are not punished for something that they do recreationally every day?

They have to organize and be part of grass- or next-roots efforts, they have to

put some skin in the game, they have to make some self-sacrifices, they have to engage in some self-discipline, and have to do a lot of self-education, and learn from all sources and make up their own mind. If they do not get involved, they cannot hope that others will win their freedoms for them. So if they are say, 24 and under, if they don't start a NORML chapter at their school, or they are not involved in one in their community — and there are 130+ in the United States — then there is a group by a former NORML employee, Chris Craine, at SSDP, Students for a Sensible Drug Policy, a perfectly good place for students to organize and help petition the government to 1) change these crazy laws that deny students' loans if they get caught with a little marijuana, and 2) to just begin their advocacy. Do three or four years with SSDP, then form a NORML chapter once you graduate and work in your local community to reform the laws. And that's one of the reasons why 100 million Americans live in a state or municipalities where there's decriminalized laws, because we are now into our fourth generation, 40th+ year, around drug policy reform that individuals are going to be interns, forming chapters, to affecting the laws where they live, and it takes a long time of grassroots efforts.

What career opportunities are offered in marijuana reform?

Generally speaking, in all of drug reform there are about at 100 to 135 paid positions. There isn't much of a chance of getting a paying job; there is a better chance of playing in the NBA or the NFL. However, individuals wander in trying to pick a career and trying to make money — “Do they want to make widgets, sell widgets, track widgets, or make, grow or market something, or be involved in some sort of cause, some sort of social cause, or some sort of educational effort?” Non-profit work is so profound in this country that about 1-in-4 dollars in the United States is traded amongst non-profit organizations like NORML, as well as hospitals, universities which are also

effectively non-profit. Here in D.C. there are 28,000 registered non-profits and there are hundreds of thousands across the United States.

So individuals who wonder “Can I make a living?”, they won't get rich, but can they pay their student loans off. Can they save for the future if they live prudently, and be involved in causes and efforts that they care about? Absolutely. Whether it is in state capitols or in Washington, D.C., there are plenty of opportunities to be involved in non-profit work. And if they are interested in doing drug reform work, then they should get an internship with NORML or other groups that do drug reform policy; they should form chapters; they should demonstrate their effectiveness so when it comes time to hire somebody in those rare times, those indi-

This is a bastardization of our mores and values.

viduals will stand out.

Where does Barack Obama stand on drug reform?

I can give you the answers he has given us. But I have enough gray hair on my head to remember that we have been blatantly lied to by presidential candidates who have said they would do one thing and then after they are elected they absolutely, positively did the other for political expediency. So I can tell you what he has said, but in 18 years of being a couple of blocks from the White House, I will believe it when I see it. But what he has said generally regarding the drug war: He thinks it is excessive, he think it wrecks a young person's life for making “poor choices” early on.

But what is really refreshing about him is that, unlike President Clinton who came up with the most ridiculous answer regarding his marijuana use, and President Bush who simply lied about marijuana and cocaine and drunk driving, he has already written about his marijuana and co-

caine use. When asked “Did you inhale?” he said, “Yeah, I thought that's what you were supposed to do.” So he has indicated a certain affinity with marijuana law reform. You can go to YouTube and type in his name and marijuana and see him give a speech about whether marijuana should be decriminalized; he gives a lecture at Northwestern University specifically on it. And yet, this past May when he was contacted by the conservative Washington Times here in D.C., he gave an answer similar to George Bush and he said he favors federal law and that he does “not, n-o-t” favor decriminalizing marijuana.

But on medical marijuana we should keep up hope, where every Democrat has said we should stop raids on medical marijuana users. So let's look to his appointments.

Joe Biden: This is not good. He created mandatory minimums, the drug czar's office and forfeiture laws, and he has appointed as his chief of staff, Al Gore's chief of staff. Then they appoint Ron Emmanuel as chief of staff — terrible on this issue, terrible on medical marijuana and decriminalizing. He led the way in the Clinton administration to stop the IMD program and limit medical marijuana to technically and legally only five people who only get 300 pre-order marijuana cigarettes shipped to them each month from the government.

So what do we have left before us: who they appoint as Attorney General and as head of the DEA. And of course the stupid position of Drug Czar. There is no need for this position. This country has been around for 230 years and did fine without a Drug Czar. So even if he doesn't cancel this position, which is a Cabinet-level position, let's hope he appoints a doctor, and not a political wonk.

Thank you for speaking with us Allen. You can learn more about NORML and Cannabis reform at norml.org.

Sharmi hosts “Middle School Friends” every Monday from 8 to 10 p.m. Ryan Todd transcribed the interview.



Comic by Paul Duglokenky

HOW TO RECONSTRUCT KRYPTON WITHOUT THE PLANET EXPLODING

INTERVIEW BY
DOUGLAS EVERETT
ON RADIO PARALLAX

Dr. James Kakalios is a professor of physics and astronomy at the University of Minnesota. He authored *The Physics of Superheroes*.

You begin your book with a calculation of Superman leaping tall buildings in a single bound.

Superman was created in 1938 by two Cleveland teenagers, Jerry Siegel and Joe Shuster. His powers and abilities were not necessarily the ones we associate with him today. He couldn't fly but did jump great distances. We used this as an example of Newton's Laws. How fast do you have to go to leave the ground and leap a tall building? Turns out he has to be going 140 mph. We know his change in speed and can estimate how long he presses against the ground. The force needed is nearly 6,000 pounds. Which is why you don't see this too often.

Siegel and Shuster explained that Superman's home planet, Krypton, had more gravity than Earth. We can use Newton's Law of gravitational to tell us about Krypton. Turns out it has

to have 15 times our gravity.

Could you reconstruct Krypton?

It's surprisingly tough. We could do it, but it's hard to keep the planet from exploding. By the way, that's what Krypton apparently did back in 1938.

When it comes to getting physics right, you cite the example of Spider-Man failing to save his girlfriend.

In *Amazing Spider-Man* #121, the storyline featured the death of Spider-Man's girlfriend Gwen Stacy with a controversy that roiled comic book fans. The Green Goblin kidnapped Gwen and took her to the top of the George Washington Bridge to lure Spider-Man. During the fight, she's knocked off the top of the bridge. Spidey shoots his web down after her and lifts her back only to discover, to his horror, that she is dead. The Goblin taunts Spider-Man saying, "Nobody can survive a fall from that height. She was dead before she hit the ground." Comic book fans argued for years over whether it was the fall, or the webbing that killed

Gwen.

We discussed this. If she fell 300 feet, she was falling 95 mph. The webbing needs to stop her in about half a second — that's about 10 Gs. Decelerate someone this quickly, you might find that their neck broke.

It's realistic.

Quite. It's the principle of air bags. In a high-speed collision you keep moving forward by Newton's First Law — an object in motion continues 'til acted upon by an outside force. That force used to be supplied by the steering column or windshield. And the time was short making the force large. An air bag spreads the force over a larger area, while increasing the time available to slow you down, reducing the deceleration.

And poor Gwen?

Per the storyline, the webbing was not stretchy enough. Thus the time was too short, and the force way too large, in her being caught.

Like bungee jumping with a rope.

Bungee cords are stretchy. They take a long time to slow you down. That's key.

Another example of getting it right: The Flash's running on water.

Running at super speed itself? Not physically possible, but I don't see myself as needing to be Dr. Grump, saying, "This could never happen" all the time. So what we do in my book is grant each character a one-time miracle exemption from the laws of nature, *then* ask, if you can run at super speed can you cross water?

The answer?

If The Flash presses his foot down fast enough, he is trying to push the water molecules out of the way faster than they can respond. So they start to behave not like a fluid, but a solid. If you can run as fast as he can, running across water is not a problem.

Neither is stopping a bullet. The other day I grabbed an object going 600 miles an hour. I picked up my can of ginger ale on the plane. I too was going 600, so it was easy. Such things in the comics as plucking a bullet out of the air are consistent with reality — assuming super speed.

Where do comics go wrong?

The Atom and Ant Man make themselves small, but insurmountable problems exist here. Try to guess how miniaturization might work and you've got problems. The size of atoms is set by fundamental constants. Things like the speed of light and Planck's constant determine an atom's size. The only way we can think of shrinking matter is to change these physical constants. We don't know how to do this, which is why we use the word "constant."

And if we did shrink, we'd have vision problems.

The iris in our eyes is thousands of times bigger than the wavelength of light, but shrunk to the size of an ant it'd be maybe 10 times bigger. You'd start to get diffraction effects. This is why insects don't have eyes like humans. And with his tiny vocal cords, Ant Man would have a very squeaky voice.

Explain the tricky physics of gaining size.

If, say, a monster gets bigger — adds mass — you have to ask: Where are all those atoms coming from? Of course, if you assume we can change the fundamental characteristics of nature and

"We could do it, but it's hard to keep the planet from exploding."

shrink atoms, we could have a knob that would go in the opposite direction.

The atoms would get bigger?

That's pretty much the only way I can think of to — and I hate to use the word — make *sense* here.

And if you got bigger, there's the square-cube rule.

Thank you. Get bigger and you get heavier. Your bones can support weight by their cross section. Get 10 times bigger in every direction and your mass would be 1,000 times more, but your bones would only be 100 times stronger. Your body would not support your weight. This is one reason why we try to discourage mad scientists from developing "growth rays."

Let's talk about The Flash's food needs.

One reason we eat is for the chemical energy stored in food. To run at near the

speed of light The Flash needs an awful lot. Plug in the numbers and he's got to eat 150 million cheeseburgers. Even given he's chewing at super speed, that's a lot.

One reads that a real-life Spider-Man ability may not be far off.

Geckos have tiny hairs in their feet and use a weak electrostatic force, basically static cling, to climb. Scientists have developed a tape duplicating this, but a lot of technical challenges remain to develop something with enough filaments to hold up a person.

Let's discuss how Superman lifting up a building and flying off with it is all wrong.

The guy is always picking up ocean liners and office buildings, etc., but buildings aren't meant to be picked up. Even those which seemed to dot Metropolis, those with solid bottoms not hooked to city power and sewer connections, would fall apart. You'd be able to tell where Superman's been by the trail of construction material. That's one where even with a handful of miracle exemptions, it's hard to make it work.

What innovation do you think will next go from comic book fiction to reality?

Ironman's cybernetic helmet. When Ironman wants to fire his repulser rays in his palms or activate his jet boots, he doesn't have to press buttons. In the comic books, Ironman's helmet picks up his brainwaves and sends the signal. Scientists around the world are developing cybernetic helmets to detect EEG patterns and allow you to move a cursor. This is something I think we will see relatively soon, helping people's lives.

Doug hosts "Radio Parallax" every Thursday evening from 5 to 6 p.m. You can find more information at radioparallax.com.

The Woes of Jay Reatard

Interview by Dan Harkin

This interview was recorded over the phone on July 29 while Jay Reatard was on tour and performing a show in San Francisco that night. It later aired about a half hour past midnight on Aug. 6, 2008 on DJ Dan's radio show, "Full Disclosure." The tour and interview took place while in the process of releasing a series of six different seven-inch singles in limited pressings through Matador Records which are now all available on a compilation titled *Matador Singles 08*. Here is a transcript of the interview:

So, Jay, you have a new album coming out in 2009. Do you know when you plan to start recording it?

I'm gonna start here in about two weeks.

Soon after the tour ends?

Yeah, as soon as the tour ends I'm gonna go home. I think I'll give myself a week off and then start working again.

Do you think you'll feature any tracks from the 7-inch singles on there?

There might be one or two revised versions. Mostly it's gonna be new songs and kinda more flushed out arrangements of things that I've been putting up on my blog for people to download for free.

I noticed that on your blog you post a lot of different things on there, and sometimes you put MP3s and some of them recorded in just an evening.

It's just a way to get some stuff out there, that's not so polished. I've a never really enjoyed the idea, as a fan of music, how bands typically expose their process to people. Every 18 months some really polished record comes out and you don't get to hear anything in between. I'm kinda more into breaking that down and exposing the creative process and the way I work. It's more interesting for me.

I think that's pretty cool. So when you're not busy recording music, touring or anything else, do you have any new favorite records from other groups?

I just really think it's misrepresentative of what we're doing. It's kind of a bummer, but stuff happens and the cameras are rolling when it does I guess. You have to be careful about what you do.

Yeah lately a few bands I've seen or records I've bought include this new band called the Box Elders. They're from Omaha. They kinda sound like The Queen, kinda like Kiwi pop stuff.

Oh yeah, they performed in Sacramento not too long ago. We have their single here at KDVS. I like them a lot actually.

Yeah, yeah, they're a killer band. And this band Earth Bound Strangers from, it's kind of a new project from Ryan, who was the drummer in the Reatards band.

I'm kinda digging on this stuff lately.

Late last year I saw you perform in Davis and I noticed the set was very loud, fast and kind of short. Is there any reason why your live performances are so short?

I just try to approach things musically. I just try to get perspective of what I really did not like the first year or so from seeing bands perform. You become a little bit more jaded, older, and one of the things that bugged the shit out of me was the lack of energy when bands played too long. I always kinda felt like, I just want things to be condensed.

I'd rather have 30 minutes of complete raw energy than, say, 45 minutes to an hour with maybe little spurts of energy here or there.

Are there any favorite places you like to play or cities you like to visit when you're on

tour?

Yeah, definitely. Chicago is one of my most favorite places to play. Since the beginning of touring, from the get-go, they've been more supportive than any other city. It's always fun to go back there.

I notice when I search you on YouTube the first thing that pops up is a performance where you actually punch someone in the face. I realize that was a really messed up show, like things did not go well, tickets were over-sold and all. Does that bother you that it's

the first thing that pops up first when someone looks for you on that site?

I think so, and I just really think it's misrepresentative of what we were doing. It's kind of a bummer, but stuff happens and the cameras are rolling when it does I guess. You have to be careful about what you do. I can't make any excuses for myself — I probably overreacted, but when people push you around, they can only push you so far. Everybody has their different breaking points.

Next fall there will be a compilation of all these new 7-inches. They probably aren't going to be issued in such similarly limited pressings right?

No, that will be widely available.

I have one last question here. Do you prefer to release music as singles or EPs rather than a full-length record? Is there more joy or satisfaction in releasing a single as opposed to recording a whole album of music?

Yeah, it's two separate things. I get two separate things out of them. Singles are like fast food or something — it's just like instant gratification. Full-lengths, I'm more tortured by that process. It takes a lot more to make an album and I take it a lot more seriously. I try to have a concept with every record and stick to this rigid idea of what the songs are supposed to be about so it's a cohesive thing. Singles leave me to — I can do what I want. The A side doesn't have to sound like the B side. One single to the next doesn't have to be similar in sound. It's two different things.

Courtesy/ covertcuriosity.blogspot.com





The Crimson Airwaves Overseas Being a Punk in Morocco

An interview with ZWM by Brian Trott

As you may know, I haven't done my show in a while. That is because I am currently living in Morocco, studying at Al Akhawayn University in Infrane. Since I've been here, I've been looking for some good Moroccan punk bands. After many hours of searching, I finally found one: ZWM.

Early this December I had a chance to hang out with some of them and get an interview. Here goes!

Z is Zohair (vocals) and **S** is Simo (bass). Amine (lead guitar), Taha (second guitar), Simo (drums) and Zakaria (second vocals) were unavailable.

The band's name is an acronym. What is that short for?

Z: ZWM means *Zlak Wlla Moot*. It's written in the occidental alphabet, but the name is actually Arabic — *Darija* — Moroccan Arabic. "Zlak"

means "ride," "wlla" means "or" and "moot" means "die." Zlak Wlla Moot. "Ride or Die."

S: We were a group of guys that were all into extreme sports like skateboarding, surfing, all of that. Zohair used to surf and me, I used to skate. The drummer BMXed, the guitarists skateboarded.

How were you guys introduced to punk?

S: Like I said, we were skateboarding and surfing a lot and we were watching a lot of skateboarding videos. All the soundtracks to these videos had punk bands, like Rancid and the Ramones, and we decided to research what this music was and we discovered that punk is the revolution. It's to be free, to have your own life.

How did the band form, then?

S: Firstly, we were all friends and we

would skate together. Zohair was already doing some music, too.

Z: I had a band called the Flowers. I tried to do some punk songs with them, but things didn't work out, so I left that band. I went to my group of friends that were all into extreme sports, my group of, uh... "extremists."

S: It was me and Amine. He told us about his new project, [ZWM]. We loved the idea and agreed. We already had a band, called No Name, but we were giving fuck to that band, so we joined Zohair in ZWM.

Your music has been heavily influenced by a lot of American and British punk, but has it at all been affected by Moroccan music?

S: Yeah, we listen to our music, our culture, like *gnawa*, reggae and *'izawa*.

Z: In some of our songs you can find a little fusion of occidental punk and local styles, like gnawa. Like, we have a song called “Morocco” and you can find in the middle of the song the rhythm of gnawa, “k’tchk k’tchk, k’tchk k’tchk.”

What are your songs typically about?

S: We sing about the situation that we live in, in our country and around the world, like poverty, war, sickness, bad things, dirty people, good things, the government. For example, we have a song called “Khalti l’Bitala.” In English it means “Aunt (of the) Unemployed.” It’s about all the people who can’t get a job in order to survive, especially in this country.

Z: Yeah, and you have other songs, like “Morocco” and “Eela l’Hhatgee l’Wadnik Maniha.” All of the bad things and good things in the world are here in Morocco — wherever.

What do you have to go through to set up your own shows here? Is it difficult?

S: Yeah, it’s difficult to find a place that we can play. The music we play is not like the typical music of our culture, so people often don’t let us use their venues.

What do people here typically think of your music?

S: Most people like the idea that we can play punk in Darija. It’s original.

Then what do your parents think of your music?

S: Some of them are for it and some are against. That’s life.

What is it like being a punk in Morocco?

S: Firstly, to have a punk mentality is something that we find great, but here in Morocco, it’s not our culture, so people usually think negatively about you if



you look like one. That’s why we try to play punk with a Moroccan touch. Also, there’s a lack of possibilities here. That’s why we can’t go around looking like punks all of the time. That’s the reason we had to give up skating. Here, a skateboard costs enough money for a family to live off of for a month.

Z: We have problems. It’s difficult. Sometimes we can’t go against the system here. We miss a lot of possibilities for work. This is not an industrial country. You can’t find a job. If you do, they are not going to pay you like a human.

What is the situation like for metal and hip-hop and other, I guess, what would be called “underground music”?

Z: You can find a lot of metal bands here. More than punk, but it’s still difficult for them, too. For rock and metal, here, things don’t work, but hip-hop and fusion music works well.

S: People love commercial music.

I understand things were a lot different for punk and metal in Morocco, before 2003. What was the situation like then?

Z: Things were boring. There was no punk, no metal, no hip-hop, no fusion. There was no scene. There was only Boulevard, one time a year. All the bands were underground and no one cared

about them or heard about them.

S: There were no shows, no places to skate (and there still aren’t). We just sat around and got high, because that’s all there was to do.

How have things changed since?

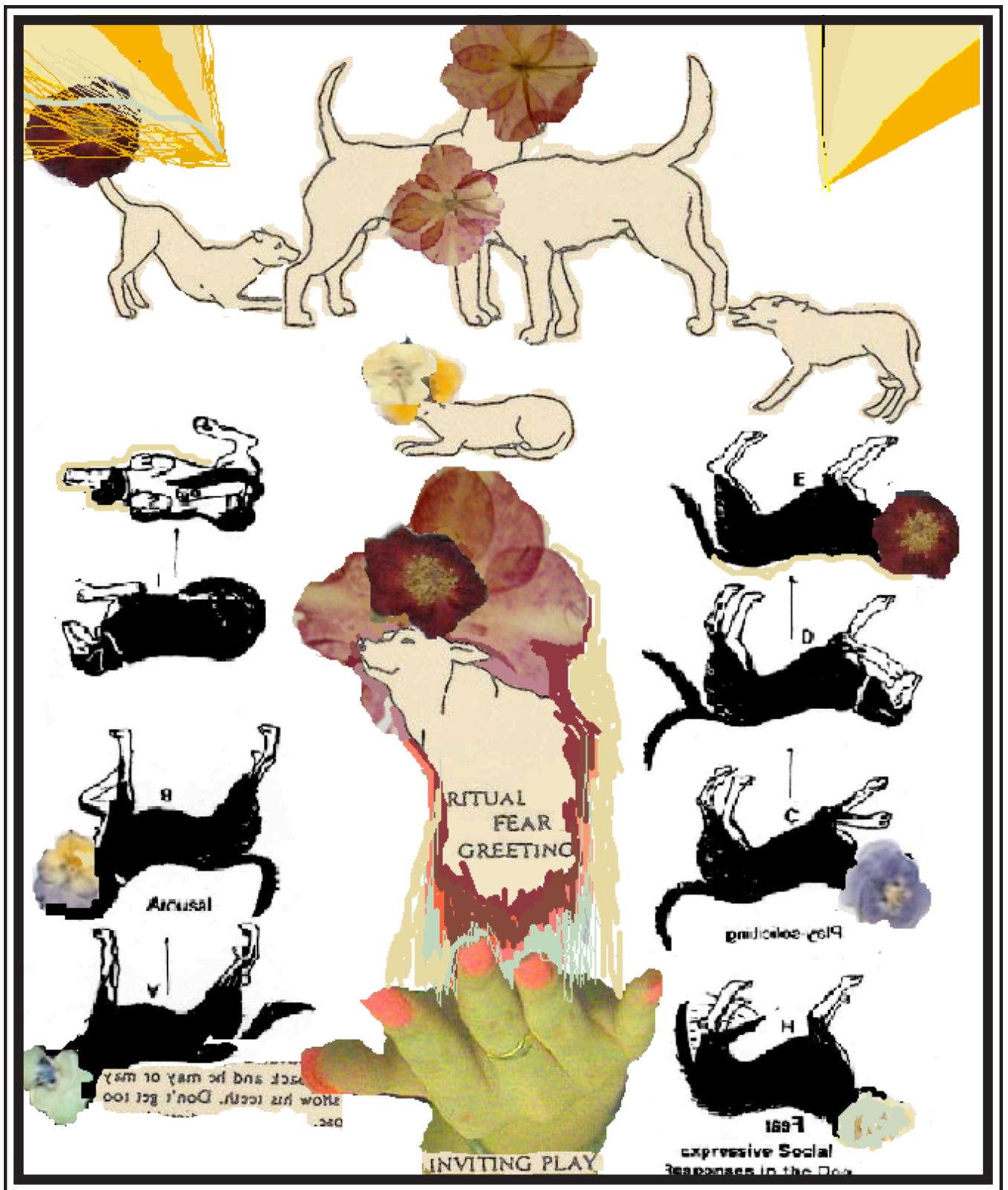
Z: We have radio stations playing some local metal and punk, though not a lot. We have some festivals that care about the young musicians and the new wave, and we think that this new generation will be famous. This generation refuses the control of the government. They want to do something new. They saw that nothing ever changed when they were little. They want to create the change themselves and have found that the only way to do so is by singing.

Do you guys have any other projects besides ZWM?

Z: We don’t want projects because we want just ZWM, for life, and we want nothing bad to become of it.

ZWM will soon be recording their first album, *insba’Allah*. If you want to check out more about the band, go to myspace.com/zwm-morocco.

When Brian isn’t traveling the world, he hosts “The Crimson Airwaves” as Trotsky. You can reach him at bktrout@ucdavis.edu.



by
Julia Litman-Cleper



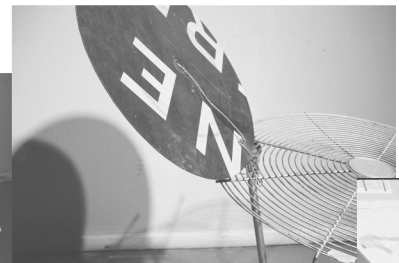
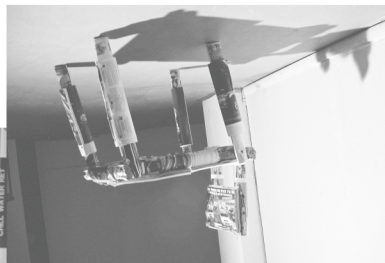
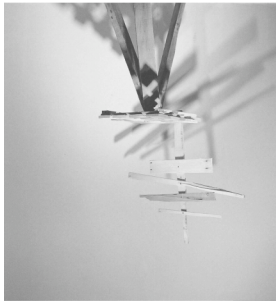
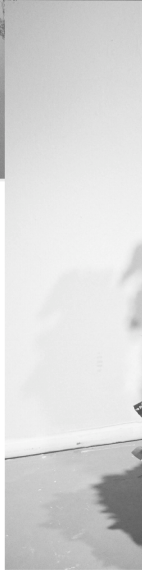
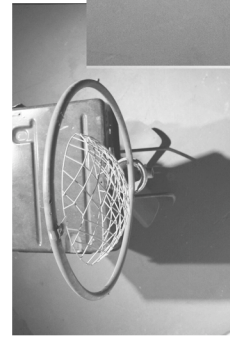
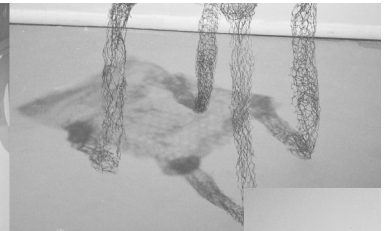
by
David D. Young

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where I'll picture everybody
can i switch your phone to medium?
in a cafe drinking coffee and tea,

families with problems and hopes, you have no reality with which to break.
music were an influence on his work

disallow it. we have no freeway
disinterested in academics when he was young

identifying a double entendre in spaces, i.e. a person-humanized landspot
scribble/cross-hatch technique as a marking system, without any use of outline

to go from here to the top
little choice but to follow the strict rectilinear rulebook of Hellenistic tradition

encapsulated by the white blanket that is pure fog, bright clouds of no color. but it is not the earth.
gruffly formed cement square columns

no links to the society other than you. They only knew the people
making for an absolute coherence, purity, and boredom

related to dead not living
modernist pairing of glass and steel.

dichotomy of boredom/risk
asymmetry and also imperfectness.

Also roots for risk in the sense of breaking the too tight
spaces a little tight or the process

30 second clips to replace our real life events
This is the Archigram dream; the absolute ultimate in modular

lit with halogens of personality, LED's with an emotional outlook on the environment.
We earn freedom from grid

biomimicry becomes doubly old news, where chaos no longer attempt to replicate ferns and oak trees
not just a transportation device, but a place to sleep, a home

I want to take the elevator
techno-futurist and expressionist and post-modern approach and the structure itself must maintain a
Greco-Roman sensibility

non-auto pedestrian to encounter
and appear to affect the earth

TOPPING OFF 2008

KDVS DJS FAVORITE RECORDS ET CETERA OF THE YEAR

Cool As Folk Tops of 2008

1. Nick Jaina – *A Narrow Way* (Hush)
2. Frontier Ruckus – *The Orion Song* (Quite Scientific)
3. Bon Iver – *For Emma Forever Ago* (Jagjaguwar)
4. Snowblink – *Long Live* (self-released)
5. Johnny Flynn – *A Larus* (Lost Highway)
6. Tallest Man on Earth – *Shallow Grave* (Gravitation)
7. Damien Jurado – *Caught in the Trees* (Secretly Canadian)
8. Matt Bauer – *The Island Moved in the Storm* (La Société Expéditionnaire)
9. Samamidon – *All Is Well* (Bedroom Community)
10. The Mumlers – *Thickets and Stitches* (Galaxia)
11. Basia Bulat – *Oh, My Darling* (Rough Trade)
12. Last of the Blacksmiths – *Young Family Song* (Vanguard Squad)
13. Frightened Rabbit – *The Midnight Organ Fight* (Fat Cat)
14. Knock Knock – *Girls on the Run* (Wilde)
15. Blind Pilot – *Two Rounds and a Sound* (Expunged)
16. Bark Hide and Horn – *National Road* (Boy Howdy)
16. The Felice Brothers – *The Felice Brothers* (Team Love)
17. Weinland – *La Lamentor* (Badman)
18. Cataldo – *Signal Flare* (self-released)
19. Brown Bird – *The Bottom of the Sea* (Peapod)
20. The Gallus Brothers – *The Heebie Jeebies* (self-released)
21. The Two Man Gentlemen Band – *Heavy Petting* (Serious Business)
22. The Walkmen – *You and Me* (Gigantic)
23. Jolie Holland – *The Living and the Dead* (Anti)
24. A.A. Bondy – *American Hearts* (Fat Possum)

—Michael Leahy

Art for Spastics Tops of 2008

1. Hospitals – *Hairdryer Peace*
2. Los Lllamarada – *Take the Sky*
3. Thee Oh Sees – *The Master's Bedroom...*
4. Eat Skull – *Sick to Death*
5. Nothing People – *Anonymous*
6. Billy Bao – *The Dialectics of Shit*
7. Dan Melchior – *Christmas for the Crows*
8. Hank IV – *Refuge in Genre*
9. Wax Museums – *Wax Museums*
10. Sexy Prison – *Filth Flarn Filth*

—Rick Ele

Punk Department Top Songs of 2008

The Flip-Tops – *Dangerous Game* (Plastic Idol), “Dangerous Game”

This title song gets me every time, the beginning slam of guitar that leads off the song plays in my head and I have to seek out this single to give the song a couple spins before I am satisfied.

Poppets – “Get Back” (Plastic Idol), “Phone Call”

Simple female and male vocals that flow from the roots of pop punk, sharp jabs to the face, but you want to dance anyway, with some lo-fi DIY recording.

1-800-Band/Snakes – split 7-inch (Slow Gold Zebra), “Tropical Meds”

I don't remember what Snakes sounds like because I am hooked on “Tropical Meds,” a mellow rocker that sounds like an older garage song from the late 1960s.

—Oddy Knocky

Top 5 International Records

1. Kayhan Kalhor & the Brooklyn Rider – *Silent City* (World Village)

A new approach to the possibilities of merging contemporary minimalist composition and traditional Persian music

2. Savina Yannatou – *Songs of an Other* (ECM)
Traditional music from the Mediterranean with an experimental approach that is quite powerful

3. Ljova & the Kontra Band – *Mnemosyne* (Kapustnik)

Ljova and the Kontraband play genre-defying music beautifully and soulfully. Organically bringing together influences ranging from classical and new music, klezmer, tango, jazz, Gypsy music and more, their music is smartly original, steeped in tradition while moving those traditions forward.

4. Arabesque Ensemble – *The Music of the Three Musketeers* (Xauen)

This outstanding group brings a historical authenticity to the material and plays it with amazing precision. A bold recreation of great musical tradition

5. Constantinople with Francoise Atlan – *Terres Turquoises* (Atma Classique)

Most of the pieces are drawn from Persian, Judeo-Spanish, Iberian and French Trouvères traditions, and others are new creations composed by Constantinople and Ms. Atlan. The album combines aspects of diverse cultures and musical modes to create a new concert experience that defies easy categorization.

—Gil Medoroy

Weird Forest-Approved Top Albums

Religious Knives – *Resin & In Brooklyn after Dark*
 Rusted Shut – *Hot Sex*
 Oneohtrix Point Never – *A Pact between Strangers*
 Hospitals – *Hairdryer Peace*
 Jason Crumer – *Ottoman Black*
 Skaters – *Physicalities of the Sensibilities of Ingrediential Strairways*
 Martial Canterel – *Cruelty Reigns through the Ages*
 Steve Hauschildt – *Rapt for Liquid Minister*
 Sic Alps – *U.S. E.Z.*
 Kemialiset Ystävät – *Harmaa Lagunni*
 Woods – *Family Creeps*
 Eat Skull – *Sick to Death*
 Mark McGuire – *Guitar Meditations*
 Emeralds – live
 Sam Goldberg – cassettes
 Kevin Drumm – *Imperial Distortion*
 Eric Copeland – *Alien in a Garbage Dump*
 Endless Boogie – *Focus Level*
 Naturnal Snow Buildings – tapes + CD-Rs
 Grouper – *Dragging a Dead Deer up a Hill*
 Cluster – *Live in Detroit*
 Psychedelic Horseshit – *Magic Flowers Dubbed*
 Marble Sky – *Low God & Lady*
 Northampton Wools – *Northampton Wools*
 Urfaust – *Drei Rituale jenseits des Kosmos*
 Slomo – *The Bog*
 Klangmutationen – *Schwarzhagel*
 Dead Reptile Shrine – *Burning Black Infinity*
 —Chad Stockdale

Top 5 DJ Mixes of 2008

1. Coleman – Dirty Disco (Mochilla)
2. Dâm-Funk – Boogie Funk 2008 (Stones Throw)
3. Kutmah – Cities to Mountaintops (Dublab)
4. Metro Area – Fabric 43 (Fabric)
5. Doc Delay – Eastern Block Party (Funk Weapons)

—Dog Tones

Top 10 Favorite Things I Scored at Shows

1. Razzmatazz – Raccoon Collective Sessions (self-released tape)
2. Ganglians T-Shirt
3. MOM – Tender Sweet Young Thing (self-released CD)
4. Stereolab – “Explosante 5/L’Exostisme Interieur” (Tour 7-inch)
5. Sweat-soaked sweatshirt that I thought was mine at the Re:Percussion Drum & Bass Party
6. Pillars and Tongues – My Joys Are Greater Than Ever Thy Have Been (Featherspines Tape)
7. Shearing Pinx – 2012 (3-inch CD on Nihil Underground)
8. My Bloody Valentine “You Made Me Realise” T-Shirt
9. Black Black – EP 2 (self-released CD “With Kustom Artwork”)
10. Sunglasses from the Warped Tour

—Ian Cameron (DJ Blist)

Island Radio Café Top 10 of 2008

1. Sones de Mexico Ensemble, Inc. – *Esta Tierra Es Tuya* (self-released)
2. Ritchie Spice – *Gideon Boot* (VP)
3. Kalae Miles – *Ho’opono* (Aumakua)
4. Kohala – *Live* (Palm)
5. Maraca – *Lo Que Quiero es Fiesta* (Ahi-Nama)
6. Gary Nunez & Plena Libre – *Plena Al Salsero* (Ritmo Artist/GN)
7. Reemah – *No Questions EP* (Mt. Nebo)
8. Lucky Dube – *Retrospective* (Ryko)
9. V/A – *Rough Guide to Congo Gold* (World Music Network)
10. Chicha Libre – *Sonido Amazonico* (Barbes)

—Gary Saylin

Top 10 Soul Albums of 2008

Adele – *19*

Released in January, this quality debut from the British songstress kicked off the year just right. “Chasing Pavements” and “Cold Shoulder” keep this album flowing gracefully.

The Foreign Exchange – *Leave It All Behind*

The second studio release from the collaboration Little Brother’s Phonte and producer Nicolay.

Solange – *Sol-Angel & the Hadley St. Dreams*

Beyonce may get all the accolades, but little sister Solange put out the better album by far.

Dwele – *Sketches of a Man*

“Open Your Eyes” and “Feels So Good” are must-listens. Quality debut record from his new deal with KOCH Records.

J*Davey – *The Beauty in Distortion/Land of the Lost*

The singer/songwriter and producer duo puts out daringly different sounds and executes it wonderfully.

Raphael Saddiq – *The Way I See It*

Saddiq’s ode to R&B is an interesting departure from his usual work, but quality nonetheless.

John Legend – *Evolver*

From start to finish, this album is fire. Another quality one from the man they call a Legend.

Seal – *Soul*

International hitmaker Seal takes 11 soul classics and puts his spin on them.

Chante Moore – *Free the Woman*

Chante hooks up with her old producer Raphael Saddiq and returns to her roots. “Give Me Time” and “Guess Who I Saw Today” have that Minnie Ripperton and Nancy Wilson influences, respectively.

—Milton Jackson (Mja. K)

The Good Good of 2008

Jose James – *The Dreamer*
 Roots – *Rising Down*
 Erykah Badu – *New Amerykah*
 IG Culture – *Zen Badizm*
 J*Davey – *Beauty in Distortion/Land of the Lost*
 Raphael Saadiq – *Way I See It*
 Kiskey Asplund – *Plethora*
 Black Spade – *To Serve with Love*
 Amp Fiddler/Sly & Robbie – *Inspiration Information*
 Replife – *Unclosed Mind*
 Madlib – *WLIB AM: King of the Wigflip*
 Illa J – *Yancy Boys*
 Nas – *Untitled*
 Jazzanova – *Of All the Things*
 Foreign Exchange – *Leave It All Behind*
 2000 Black – *A Next Set of Rockers*
 Soil & Pimp Sessions – *Planet Pimp*
 J-Live – *Then What Happened?*
 Erik Rico – *Double Feature: Journey Back to Me/ A Higher Frequency*
 Katalyst – *What's Happening*
 Nightmares on Wax – *Thought So...*
 9th Wonder & Buckshot – *Formula*
 Jean Grae & 9th Wonder – *Jeanius*

Estelle – *Shine*
 Al Green – *Lay It Down*
 Dwele – *Sketches of a Man*
 Siji – *Ade*
 Flight of the Conchords – *Flight of the Conchords*
 Plantlife – *Time Traveller*
 Chin Chin – *Chin Chin*
 Akrobatik – *Absolute Value*
 Eric Lau – *New Territories*
 Black Love Radiators – *Memoirs of Planet Lovetron*
 Murs – *Murs for President*
 Buff1 – *There's Only One*
 Nicolay & Kay – *Time:Line*
 Devin the Dude – *Landing Gear*
 88-Keys – *Death of Adam*
 Roddy Rod – *Bluntpark Sessions*
 Immortal Technique – *3rd World*
 Atmosphere – *When Life Gives You Lemons You Paint that Shit Gold*
 J-Boogie's Dubtronic Science – *Soul Vibrations*
 Mighty Underdogs – *Droppin' Science Fiction*
 Reeloose – *Perfect Timing*
 Pete Rock – *NY's Finest*
 Q-Tip – *The Renaissance*
 Roots Manuva – *Slime & Reason*
 People Under the Stairs – *FUN DMC*
 J Rawls – *Liquid Crystal Project 2*

Kidkanevil – *Back off Man, I'm a Scientist*
 Zaki Ibrahim – *Eclectica (Episodes in Purple)*
 Rodriguez – *Cold Fact (reissue)*
 Count Bass D – *L7 (Mid-Life Crisis)*
 Kanye West – *808s & Heartbreak*
 Melo – *Off My Chest*
 Seun Kuti + Fela's Egypt 80
 Connie Price & The Keystones – *Tell Me Something*
 Paris – *Acid Reflex*
 Stacy Epps – *The Awakening*
 Brand New Heavies – *Get Used to It: Tom Moulton Mixes*
 Invincible – *Shapeshifters*
 Siah & Yeshua Dapoed – *Visualz Anthology*
 Blue Sky Black Death & Jean Grae – *The Evil Jeanius*
 J-Dilla – *Jay Love Japan*
 Aaron Jerome – *Time to Rearrange*
 Knux – *Remind Me in Three Days*
 Simbad – *Supersonic Revelation*
 Vast Aire – *Dences Wild*
 Elzhi – *Preface*
 Black Milk – *Tronic*
 Damon Aaron – *Highlands*
 Primeridan – *Da Mornin After*
 Jazz Liberatorz – *Clin d'Oeil*
 Eric Roberson – *Left*

Kidz in the Hall – *In Crowd*
 Ras Kass – *Institutionalized*
 Skillz – *Million Dollar Backpack*
 The One – *Superpsychosexy*
 Guilty Simpson – *Ode to the Ghetto*
 Frank N Dank – *the EP*
 Ayatollah – *Louder*
 2 Banks of 4 – *Junkyard Gods*
 Solange Knowles – *Sol-Angel and the Hadley St. Dreams*
 Azeem – *Air Cartoons*
 GZA/Genius – *Pro Tools*
 DJ KO – *Picture This*
 Natural Self – *Art of Vibration*
 Presto – *State of the Art*
 Grouch – *Show You the World*
 Daedelus – *Love to Make Music to Lil Wayne – Tha Carter III*
 TM Juke & Jack Baker Trio – *Boto and the Second Liners*
 ZO! Tigallo – *Love the 80s*
 Quasimode – *Land of Freedom*
 DJ Revolution – *King of the Decks*
 Tawiah – *In Jodi's Bedroom*
 Unforscene – *Fingers and Thumbs*
 Del tha Funkee Homosapien – *Eleventh Hour*
 EMC – *The Show*
 Common – *Univereal Mind Control*
 Alice Russell – *Pot of Gold*

—Mr. Glass



Top Live Music Happenings of the Year

1. Health – Delta of Venus, Jan. 19
 If it wasn't so long separated from the other shows here, I would make this my undisputed #1. As it is I will simply say that I have never seen a "noise" band be so active and yet so precise in their live set.
2. Boat – Old Firehouse, May 16 / Dreamdate – Luigi's Fungarden, Nov. 7
 I am not big on "pop" bands, but these two performances were so tight and powerful that it was clinically impossible not to be caught up in their positive energy.
3. Sexy Prison – DAM Haus, July 4
 Fourth of July, singer with a lamp shade for a hat, fog machine like a haunted house on meth, a oven temp of 465° C, and an electronics/bass combo blast for the year 3000.
4. Zs, Drums, Hexlove, San Francisco Water Cooler – Luigi's Fungarden, Aug. 12
 For someone who is always paying attention to the drummer anyway, seeing three bands with

only non non-drummers between them is just the kind of percussion overload I die for.

5. Curse of the Birthmark – The Fucastle, Sept. 5 / Night Wounds – DAM Haus, Nov. 22
 There are movements of the body that aggressively crawl under your skin demanding you explode in ecstatic force in any direction possible. These two shows provided the sonic catalyst for that dance.

6. Oh Foot, A Good Pillow, Mucky the Ducky – M Street Backyard, Sept. 25
 Crowd interaction is more fun when you have had a chance to meet nearly everyone in attendance and everyone performing, and when quesadillas are for the taking.

7. Electric Jellyfish – Luigi's Fungarden, Sept. 27
 Psych rock-leaning murder ballads, dipped in garage oil, and mounted as a tribute to a fallen friend resulted in an astounding experience that, without question, was the best sound heard in this new venue so far.

8. Nick Jaina – Primary Concepts, Oct. 19
 There is a feeling that comes from a group of musicians really operating on the same plane

that takes a performance to another level. Mr. Jaina and his ramshackle folk-jazz crew proved this handily.

9. Mammatus, Wildlidlfe, SF Watercooler – Primary Concepts, Oct. 20
 Epic heavy swells pounding upon your head again and again until you are held under by the face-melting guitar solos and the hardest hitting drummer I have ever seen.

10. Woods – Luigi's Fungarden, Nov. 11 / Dead Science – Luigi's Fungarden, Oct. 16
 Just a pair of damn good sets.

Special Honors

Best way to break up a band? With the best set of your career:
 Standard Tribesman – The Fucastle, Dec. 4

Best performance art that didn't involve vomit:
 78 Beatles – Old Firehouse, May 10

Best guerilla show:
 A Good Pillow, G2, Many Many Books, Mucky the Ducky – Court 'N Cedar, Dec. 6
 —Craig Fergus (DJ Haggis)

V/A

Thank You Friends:

The Ardent Records Story Big Beat, two-disc set

Anglophiles in Memphis, eh? This would be true, especially in the '70s. Ardent of Memphis is probably best known as Big Star's label. As it turns out, the label had quite a rich history and a variety of artists aside from this. It goes back to the late '50s and was co-founded by John Fry, a renegade and very talented recording engineer. The evidence is in the recordings. And the liner notes are quite detailed, like a zine in itself!

As for the music, The Ole Miss Downbeats single of 1960 is a swinging early rock'n'roller, as is the Diddle-esque cut by Lawson & Four More. It gets into the garage/psych-era with very good results; there's a great psych/folk-rocker in The Bitter End, which came out on the ACP imprint in 1967. Eventually Ardent would become associated with Stax Records as the label became bigger. The double disc has about 50 tracks in all, and a handful of them are by Big Star, as you might expect, including previously unreleased cuts and demos. Some of the high points are Icewater's contributions, as well as Sid Selvidge's "Miss Eleana" from '69, and, of course, the main course by Big Star and all the related Chris Bell, Alex Chilton and Terry Manning cuts. A serious contender for my fave reissue so far this year.

O.W.L.

Of Wondrous Legends Locust, CD

Recorded in 1971 in Chicago, this is a quite intriguing private press LP (of less than 20 copies origi-

nally made) that many will dig. It's a trippy excursion with a psych/progressive bent that goes off in a hypnotic direction. Elaborate arrangements with multi-tracked vocals, flute and other exotic instruments give it a sound that's hard to pin down. It's a trip into the mind of Steve Titra, the leader of this project, formerly of the group Mountain Bus. The cover's apocalyptic scene sends an ominous chill up my spine as I pop the CD in the player.

There's several standout tracks here and it's hard to pick a favorite, although "Midnight Carnival" is quite astounding. As you would expect from Locust, the sound quality is fantastic. Lyrically it's personal and introverted; I could see this appealing to fans of Tim Buckley, but that's maybe a stretch in terms of a comparison. The track "Renaissance and Rococo" brings to mind the first album by Arthur Lee Harper. If you like the weird folk and unusual prog, there's bound to be plenty of tracks on here that will interest you.

Cold Sun

Dark Shadows

World in Sound, CD/LP

This is one of those Texas psych rarities that's had quite a buzz for a long time. Fans of fuzz guitar, the 13th Floor Elevators and over-the-top psychedelia should give the Cold Sun a listen! The compact disc contains recordings from 1970-71 that only got pressed on acetate. I listened to my duped copy of the *Dark Shadows* album many times before it finally came out on World in Sound, a German label with a reputation for issuing many of the rarest and best nuggets from years past.

The lyrics are some of the most hallucinatory I've heard. Their sound was based around the bizarre vocals of Billy Miller, who took a cue from Roky Erickson, but he went beyond into uncharted territory. There are a handful of music fans who consider the Cold Sun's sole album to be one of the greatest psychedelic albums ever (just look at the reviewers' Top 10 lists printed in the *Acid Archives* book by psychedelic guru Patrick Lundborg). The album as a whole is stunning, but obviously not for everyone; most of the songs are long and they have an otherworldly quality. The two bonus tracks at the end though are a bit lacking though.

As a whole, it's one of my top faves out of the umpteen-thousand psych albums I've listened to over the years. Vocalist/autoharpist Bill Miller played with Roky Erickson & the Aliens in the '70s/'80s, and also plays currently with Powell St. John's group, who visited KDVS a couple years back. The LP version of the reissue is a bit pricey, but the CD version is much more reasonably priced and easier to find.

V/A

Pregnant Rainbows for Colourblind Dreamers: The Essence of Swedish Progressive Music

Premium Publishing, box set

This four-disc set is an excellent introduction to the progressive and psychedelic music of Sweden. It spans the years 1967-1979 and is much like a Nuggets box set for Swedish music. The emphasis is heavy on 1970s-era material here, although many great late '60s acts such as International Harvester and Mecki Mark Men are included.

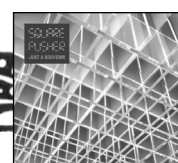
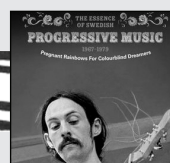
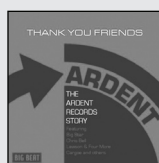
The booklet is quite informative and well-written; sound quality is excellent throughout. This would be a welcome addition to any fans of worldwide psych/prog. One slight annoyance is that all the artists are in alphabetical order; remarkably, it still flows well. Also, for those who really want to get into it, there is a companion book by Ulf Henningsson entitled *The Encyclopedia of Swedish Progressive Music 1967-1979*.

I quite enjoyed listening to the whole four CDs. In particular, I keep coming back to disc two, which contains some great Hansson & Karlson, Bjorn Jayson Lindh and Lea Riders Group. If nothing else, I now have it on my list to get on eBay and score some vinyl by Trad Gras Och Stenar! You probably won't like everything on here, depending on what your tastes are and what you like. But yes, there was a group called Pregnant Rainbows for Colourblind Dreamers, in case you were wondering! They saved the best for last, as for some reason it's out of the alphabetical mix at the end of disc four. It's one of the weirdest tracks on the whole set, with mostly spoken word with a prevailing psyched-out vibe, heavy on the percussion.

V/A

A-Square (Of Course) Big Beat, CD

Here's another long-awaited compilation, which focuses on Jeep Holland's A-Square label, based out of Ann Arbor, Mich. in the 1960s. A-Square is a regional colloquial term for Ann Arbor, according to the liner notes by Alec Palao. Excellent CD with tons of great garage here! Also, some of the first tracks by the MC5 are included, sounding



great in '68. Their single "Looking at You" b/w "Borderline" still sounds incredible 40 years later. The early SRC tracks (The Scot Richard Case) showcase their roots in British Invasion groups on the R&B side, like the Yardbirds and the Pretty Things. The rarely heard pre-Stoooges track by Prime Movers is an interesting listen, with Iggy on vocals. Lots of great stuff to explore here, and a handful of good previously unreleased tracks. There's more garage sounds by the likes of Half-Life, The Apostles and The Rain. For Michigan fans, this one's required listening (of course)!

—Tim Matrangola

Squarepusher

Just a Souvenir
Warp

I wasn't expecting to like this record as much as I did (and I did expect to like it). Tom Jenkinson a.k.a. Squarepusher has created a fantastic record filled with jazzy beats and crushing, manic grooves. Hell, "The Coathanger" features hands down my favorite groove of the year. THIS SHIT IS HOT. Jenkinson emphasizes a rock feel on tracks like the brutal, fuzzed-out riffing of "Delta-V" and "Planet Gear" (sometimes exhibiting an outright prog influence, like on "A Real Woman"), which contrasts with moodier tracks like "Aqueduct." The album succeeds at being both totally chill and shit you can rock out to.

Recommended tracks: "The Coathanger," "Delta-V"

Vivian Girls

Vivian Girls
In the Red

News flash: Despite the hype you may have heard surround-

ing this group, this record is not utter genius. The music of Vivian Girls isn't a huge revelation if you've ever heard 1980s British indie pop (I have a Shop Assistants EP I want to show you). Nonetheless, it's still a very good album. The best Brit indie pop of yonder had a freewheeling immediacy and charming appeal that this all-female Brooklyn perfectly replicates. Regardless of where they draw their sound from, ultimately Vivian Girls delivers a record consistently filled with really catchy, short noise pop gems, and that's something I can always respect.

Recommended tracks: "Wild Eyes," "Tell the World"

The Final Solution

Brotherman Original Soundtrack
Numero Group

The reliable Numero Group label has released this soundtrack to an unfiled 1970s blaxploitation film after over 30 years since it was shelved. In case you want the rundown on the film's past-meets-player protagonist, the title track gives you the plot, managing to conjure images of Brotherman strolling through the ghetto with confidence as the opening credits rolls. It's tight, solid funk that takes more than a few cues from Curtis Mayfield's epochal *Superfly* with the addition of awesome four-part harmonies. After the first two funk jams, The Final Solution slide into some laid-back grooves for the majority of the album. All in all, the music is really top-shelf R&B; it's a shame it's only being heard now.

Recommended tracks: "Brotherman," "Never Coming Back," "Ready for Love"

—A.J. Ramirez (Wesley Dodds)

Desolation Wilderness

White Light Strobing
K Records

When K Records releases another album, it's hard for me to muster up much excitement. I shlumpily stuck this CD into the computer only to be tickled by surprise and intrigue and the sudden wish to be in a dream or jumping on a trampoline in slow motion. There is something else here, something more, not necessarily new, but sincere and warm. It is slow, but moving, with muffled sounds like sweet droney whispers and enough brightness in the guitar to keep you listening.

Krysmopompas

Heute Schlafen Morgan Aufwachen
S-S Records

Ahhh... the sweet audible bliss of diversely converging eclectic influences, musicianship, attitude, sound and plenty of rockin'. These guys are based out of Berlin, and their music is a pretty damn good reflection of past and present sounds from this region. If a modern band can sound this good combining kraut, noise and punk notions without immediately ripping off the genius of yesteryear, then shit you better believe it's alright with me. The double LP is pretty fun too because it almost seems like an endless record flipping party, each track as solid as the last.

V/A

Des Jeunes Gens Modernes
Flexx Records

This record is a solid compilation of dark-enough-to-dance-to synth and post punk from France.

More punk than synth, more French than punk. So good! Too much synth turns into a cheeseball of shit, but this record keeps your ears fresh and your dance moves attentive. Plus you can feel like quite the badass when you tell people you're into French coldwave from the '70s. Fun, fun, fun.

—Roxanne Ahmadpour

Our Brother the Native

Tooth and Claw
Fatcat Records

A new release entitled *Tooth and Claw* from Our Brother the Native is no less than intriguing. An amalgamation of white noise, strings, percussion and warped mechanical tones, *Tooth and Claw* plays like a scratchy radio stuck between stations on your backyard patio, with a sound influenced by other bands such as Creepy Crawl and Warmth. Their use of traditional instrumentation and synthesized mixes creates an agreeable marriage of sound. "Apodiformes" and "Strigiformes" are soothing and hauntingly melodic amid a backdrop of ambient noise that sends the senses into a sluggish dream. Tracks such as "Welcome to the Arborary" and "Catalpa" are gems utilizing recorded samples and a methodical melody played out upon a guitar or piano amid breathy, warped vocals. However, despite these aspects, the track "Quercusfalcata" appears to drag on its rambling orchestration and "Tilia Petiolaris" clashes with the overall flow of the album. Yet, aside from its few setbacks, *Tooth and Claw* is a sweet mixture of relaxing, ambient music that demonstrates the talents of a catchy and promising band.

—Clinton Gibson



TOP 90.3 ALBUMS OF FALL QUARTER

THE MOST-PLAYED RECORDS ON KDVS

1. Little Claw – *Race to the Bottom* (Siltbreeze)
2. Vivian Girls – *Vivian Girls* (In the Red)
3. Silver Darling – *Your Ghost Fits My Skin* (Crossbill)
4. Nodzzz – *I Don't Wanna (Smoke Marijuana)* (Make a Mess)
5. Lake – *Oh, the Places We'll Go* (K)
6. Black Orphan – *Transmission* (HoZac)
7. Nightmares on Wax – *Thought So...* (Warp)
8. Deerhoof – *Offend Maggie* (Kill Rock Stars)
9. Love Is All – *A Hundred Things Keep Me up at Night* (What's Your Rupture?)
10. V/A – *Messthetics #106: The Manchester Musicians Collective 1977-1982* (Hyped to Death)
11. V/A – *Perfect as Cats: A Tribute to The Cure* (Manimal Vinyl)
12. Crystal Stilts – *Alight of Night* (Slumberland)
13. Ponytail – *Ice Cream Spiritual* (We Are Free)
14. Tobacco – *Fucked Up Friends* (Anticon)
15. Jay Reatard – *Matador Singles '08* (Matador)
16. Krysmopompas – *Heute Schlafen - Morgen Aufwachen* (S-S)
17. The Final Solution – *Brotherman OST* (Numero Group)
18. Eddy Current Suppression Ring – *Primary Colours* (Goner)
19. Tussle – *Cream Cuts* (Smalltown Supersound)
20. The Dead Science – *Villainaire* (Constellation)
21. Wounded Lion – *Carol Cloud* (S-S)
22. Love Is All – *Play 5 Covers* (What's Your Rupture?)
23. Don Caballero – *Punkgasm* (Relapse)
24. Stacy Epps – *The Awakening* (Japanubia Musik)
25. The Diplomats of Solid Sound – *feat. The Diplomettes* (Pravda)
26. Mogwai – *The Hawk Is Howling* (Matador)
27. V/A – *Messthetics Greatest Hiss (Volume 1)* (Hyped to Death)
28. Tyvek – *Sidewalk* (M'Lady's)
29. Cause Co-Motion! – *It's Time!* (Slumberland)
30. Hank IV – *Refuge in Genre* (Siltbreeze)
31. Stereolab – *Chemical Chords* (4AD)
32. Mutators – *Secret Life* (Nominal)
33. So Cow – *Commuting* (Going Underground)
34. Mayyors – *Megan's LOLZ* (Gomerdome)
35. Squarepusher – *Just a Souvenir* (Warp)
36. Karl Blau – *Nature's Got Away* (K)
37. Zach Hill – *Astrological Straits* (Ipecac)
38. Little Teeth – *Child Bearing Man* (Absolutely Kosher)
39. Wire – *Object 47* (Pink Flag)
40. Kellarissa – *Flamingo* (Mint)
41. Women – *Women* (Jagjaguwar)
42. Abe Vigoda – *Skeleton* (Post Present Medium)
43. Ty Segall – *It* (Chocolate Covered)
44. Jacuzzi Boys – *Island Ave* (HoZac)
45. Titmachine – *We Build a New City* (Siltbreeze)
46. Pink Reason – *3:16 b/w Sweet Sinister* (Columbus Discount)
47. Bodies of Water – *A Certain Feeling* (Secretly Canadian)
48. Matt Bauer – *The Island Moved in the Storm* (La Société Expéditionnaire)
49. Krisiun – *Southern Storm* (Century)
50. Juana Molina – *Un Dia* (Domino)
51. Old Crow Medicine Show – *Tennessee Pusher* (Nettwerk)
52. Business Lady – *Torture Footage* (Load)
53. AIDS Wolf – *Cities of Glass* (Skin Graft)
54. V/A – *1970s Algerian Proto-Rai Underground* (Sublime Frequencies)
55. Madlib – *WLIB AM: King of the Wigflip* (BBE)
56. Acid Mothers Temple & the Cosmic Inferno – *Journey into the Cosmic Inferno* (Very Friendly)
57. U.S. Girls – *Introducing...* (Siltbreeze)
58. Chad Van Gaalen – *Soft Air Plane* (SubPop)
59. Mattress – *Heavy Duty* (Reluctant)
60. Jake One – *White Van Music* (Rhymesayers)
61. Au – *Verbs* (Aagoo)
62. White Fang – *Pure Evil* (Marriage)
63. Behemoth – *Ezkaton* (Metal Blade)
64. The Flip-Tops – *Dangerous Game* (Plastic Idol)
65. Horse Feathers – *House with No Home* (Kill Rock Stars)
66. Wax Museums – *The Wax Museums* (Douche Master)
67. Portastatic – *Some Small History* (Merge)
68. Daedelus – *Love to Make Music to* (Ninja Tune)
69. Enslaved – *Vertebrae* (Nuclear Blast)
70. Private Entertainment – *Four Tracks* (White Denim)
71. Calexico – *Carried to Dust* (Quarterstick)
72. Giant Sand – *proVISIONS* (Yep Roc)
73. Shugo Tokumaru – *Exit* (Almost Gold / Startime)
74. Woe – *A Spell for the Death of Man* (Stronghold)
75. Cataldo – *Signal Flare* (self-released)
76. Nice Face – *Can I Fuck It?* (Jerkwave Tapes)
77. Deerhunter – *Microcastle* (Kranky)
78. V/A – *You Don't Know* (Ninja Tune)
79. Wax Museums – *Magnet* (Fashionable Idiots)
80. Gang Gang Dance – *Saint Dymphna* (Social Registry)
81. V/A – *Jardim Eletrico: A Tribute to Os Mutantes* (Madcap)
82. Intelligence – *Debt & Esp b/w Chateau Bandit* (Plastic Idol)
83. Bears – *Simple Machinery* (Bears Pop)
84. CAW! CAW! – *Wait Outside* (Slanty Shanty)
85. Times New Viking – *Stay Awake* (Matador)
86. Pangea – *Outta Yer Shell into My Mouth* (Griznar Music)
87. All Girl Summer Fun Band – *Looking into It* (AGSFB)
88. Mercury Rev – *Snowflake Midnight* (Yep Roc)
89. Obi Best – *Capades* (Social Science)
90. Pram – *The Moving Frontier* (Domino)
- 90.3. Anteenagers M.C. – *(Illusions of the) Teens* (Plastic Idol)

KDVS & COMMUNITY EVENTS

JANUARY

Thu. 1/8 Freebasers

11 p.m. on "Live in Studio A" on KDVS

Fri. 1/9 Alpha Children, Consider the Thief, Ambrosia Caprice, The Rhythm Kills

7:30 p.m. at Luigi's Fungarden

Fri. 1/9 T.O.P. (Random Abiladeze), Tais (Righteous Movement), The Foulmouths

8 p.m. at Delta of Venus

Sat. 1/10 Instagon, LOB's art show reception

8 p.m. at Java Lounge

Wed. 1/14 Instagon, Delayed Sleep

8 p.m. at Marilyn's on K

Tue. 1/20 Polka Dot Dot Dot, Shelby Sifers, Oh Foot

9 p.m. at Primary Concepts

Sat. 1/24 KDVS Dance Party

8 p.m. at Delta of Venus

Sun. 1/25 Instagon, Nonconformist Muffin, Superzapper Recharge

5 p.m. at R5 Records

Sun. 1/25 Black Olive Babes

7 p.m. at Village Homes Community Center

Mon. 1/26 Crocodiles, Blessure Grave, Sucks, Fatty Acid

8 p.m. at the Funcastle

Mon. 1/26 Buildings Breeding, Franklin for Short

8 p.m. at Luigi's Fungarden

Tue. 1/27 Calvin Johnson

8 p.m. at Delta of Venus

Thu. 1/29 Concerts for Charity: Fruit Bats, Sera Cahoone, The Ancient Sons

8 p.m. at Luigi's Fungarden

WEEKLY EVENTS

The Stock Exchange with Chris Rockwell, Rocket Scientist, Dog Tones, et al

Wednesdays at 9 p.m. at The Stag

Dance Party with the Flower Vato

Wednesdays at 10 p.m. at the G St. Pub

**KDVS.ORG/CALENDAR
UNDIETACOS.ORG**

FEBRUARY

Mon. 2/2 Instagon, Corcoran/Hammond Duo

8 p.m. at Java Lounge

Sat. 2/7 Instagon

9 p.m. at The Stag in Woodland

Fri. 2/13 Tatsuya Nakatani, Kevin Corcoran

8 p.m. at the Funcastle

Sun. 2/22 Ghost to Falco, Foot Village, Dead Western

7 p.m. at 802 Villanova

Sat. 2/28 The Folk Tradition of Kabylia

8 p.m. at Village Homes Community Center

MARCH

Fri. 3/27 Silver Darling, Or, the Whale

8 p.m. at Primary Concepts

VENUE INFORMATION

Luigi's Fungarden

1050 20th St., Suite 160, Sacramento (all ages)

Delta of Venus

122 B St., Davis (all ages)

Java Lounge

2416 16th St., Sacramento (all ages)

Marilyn's on K

908 K St., Sacramento (21+)

Primary Concepts

219 E St., Suite D, Davis (all ages)

R5 Records

8 p.m. at the Funcastle

Village Homes Community Center

2661 Portage Bay East, Davis (all ages)

The Funcastle

2309 L St., Sacramento (house)

The Stag

506 Main St., Woodland (21+)

802 Villanova

802 Villanova St., Davis (house)

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